"Hand sewing is time to focus on yourself"

YE JIN SHIN ON SLOW PIECING

MUST-MAKE MINI QUILTS!

On trend COLOUR BLOCKING

PATCHWORK & LOVE Quilting

Sharing your passion for fabric!

ISSUE ONE HUNDRED AND TWENTY FOUR • 2023

12 PROJECTS TO KICK-START YOUR MOJO

PLUS NEW FABRICS & INSPIRING READS

Fresh quilts & easy blocks for you

Make this today using super simple techniques!

Sew for JOY

Quilts to make you smile

USE YOUR STASH

Skip the store & make the most of what you have!

PLUS QUILTING GUIDE ◆ EASY CLAMSHELLS ◆ BEGINNER'S EPP ◆ & MORE!

VISIT…

LANZAROTE
Caliente.COM

SPRING 2023

Sewing *with* STYLE

AMAZING SPRING OFFERS

JANOME
SELECTOR
LENGTH
J3-20

OFFER PRICE
£219
SAVE £40

J3-20

Easy to use, with a 1-step buttonhole!

JANOME
360DC

OFFER PRICE
£439
SAVE £30

360DC

Easy to use... make the right choice first time!

OFFER PRICE
£879
SAVE £70

Atelier 3

Extra space for all types of sewing!

janome.co.uk

JANOME
The world's leading sewing machine manufacturer

PATCHWORK & LOVE Quilting
Sharing your passion for fabric!

Meet the team
Editor Lorna Slessor
Art Editor Sarah Malone
Production Editor Sophia Cano
Senior Technical Editor Sarah Griffiths
Digital Editor Phoebe Burt

Contributors
Aneela Hoey • Cait Lisle • Debbie von Grabler-Crozier
Felie Hempfling • Gaby Sartori • Kathleen Anderson
Manjari Singh • Nicole Calver • Paula Steel
Riane Elise • Satomi Hoar • Sadia Nowshin • Ye Jin Shin
Photography Our Media Photo Studio
unless otherwise stated.

Need to get in touch?
EDITORIAL TEAM
lovequilting@ourmedia.co.uk
SUBSCRIPTIONS TEAM
For queries call 03330 162 145*
buysubscriptions.com/contactus
Subscribe online at buysubscriptions.com/craft

ADVERTISING
Call 01173 008 203
Senior Advertising Manager Penny Stokes
Client Partnership Manager Beckie Pring
Business Development Managers
Tiffany Delogu / Lou Dunn
Ad Coordinator Florence Lott
Ad Designer Camilla Owen

MARKETING & SUBSCRIPTIONS
Direct Marketing Executive Adam Spooner

CIRCULATION
Head of Newstrade Marketing Martin Hoskins
Newstrade Marketing Manager Janine Smith
International Account Manager Richard Jefferies

PRODUCTION
Production Controller Ian Wardle
Production Manager Emma McGuinness / Siân Rodgers
Production Director Sarah Powell

BUYING
Karen Flannigan

LICENSING
Director of International Licensing & Syndication Tim Hudson

PUBLISHING
Head of Content Gail Shortland
Brand Director Liz Taylor
Managing Director, Specialist Portfolio Andrew Davies
Group Managing Director Andy Marshall
Chief Executive Officer Tom Bureau

Printed and bound by William Gibbons
Distributed in the UK by Frontline

NEXT ISSUE
On sale from **Wednesday 7 June 2023**

Immediate Media Company Bristol Limited (company number 05715415) is registered in England and Wales. The registered office of Immediate Media Company Bristol Limited is at Vineyard House, 44 Brook Green, London W6 7BT. All information contained in this magazine is for information only and is, as far as we are aware, correct at the time of going to press. Immediate Media Company Bristol Limited cannot accept any responsibility for errors or inaccuracies in such information. Readers are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this magazine. If you submit unsolicited material to us, you automatically grant Immediate Media Company Bristol Limited a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk. Although every care is taken, neither Immediate Media Company Bristol Limited nor its employees agents or subcontractors shall be liable for loss or damage.

*Calls from landlines will cost up to 9p per minute. Call charges from mobile phones are included in free call packages. Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Calls from landlines will cost up to 9p per minute. Lines are open Mon to Fri 8am – 6pm and Sat 9am – 1pm.

US POSTMASTER: Send address changes to Love Patchwork & Quilting, World Container Inc., c/o BBT 150-15, 183rd St, Jamaica, NY 11413, USA. Subscription records are maintained at Immediate Media Bristol Ltd., Eagle House, Bristol, BS1 4ST United Kingdom.

---

recycle
When you have finished with this magazine please recycle it.

Our Media Company is working to ensure that all of its paper comes from well-managed, FSC®-certified forests and other controlled sources. This magazine is printed on Forest Stewardship Council® (FSC®) certified paper. This magazine can be recycled, for use in newspapers and packaging. Please remove any gifts, samples or wrapping and dispose of them at your local collection point.

SEW FOR JOY

When I sat down to plan this issue, I couldn't help but notice that May was also Mental Health Awareness Month. With quilting being something that many of us practise for our mental health, there was no doubt that I'd fill issue 124 with projects that would inspire happiness, calm and refuge from the pressures of the modern day. As a result, we have Satomi Hoar's uplifting blooms in soothing pastel hues, Cait Lisle's striking FPP stripes for those in need of something precise to focus on, Kathleen Anderson's multicoloured scrappy strips for some colour therapy and Gaby Sartori's cheery FPP party cat that's sure to make anyone smile. We've also chatted with three quilters about the soothing power of hand sewing (something in my own mental health tool box) in our Inspiring Reads feature. Enjoy!

Lorna

Lorna Slessor **Editor**

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag
www.gathered.how/lovequiltingmag

Meet our contributors!

Satomi Hoar
Satomi has been quilting for ten years and often takes inspiration from her travels to create her modern quilts. Check out her floral medallion quilt on p16!

Riane Elise
Modern quilter and author Riane chatted to us about the soothing nature of slow sewing and quilting by hand in our Inspiring Reads feature on p50

Aneela Hoey
Moda Fabrics designer Aneela spilled the beans on her design process on p34, from happy colours and rejecting mood boards to the school run

Quilting is for everyone

At *Love Patchwork & Quilting*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the quilting community. Quilting is for everyone, regardless of ethnicity, religion, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @LoveQuiltingMag or get in touch at lovequilting@ourmedia.co.uk.

PATCHWORK & LOVE Quilting
Sharing your passion for fabric!

Projects

PASTEL PETALS
16 Bouquets bloom at the heart of a floral medallion quilt and its matching cushion in delicate shades of pink, green and orange

ON A ROLL
26 Use up Jelly Rolls or strips of fabric from your stash to create a colourful quilt and cushion in a mixture of solids and prints

CASCADING VINES
36 Simple squares and Half-square Triangles combine to create a beginner-friendly, nature-inspired quilt and coordinating cushion

FURRY FRIENDS
45 Raccoons and bears play a cute game of hide and seek in our stash-friendly clamshell mini quilt

LEMON & BERRY
57 Piece a quilt and cushion duo in show-stopping solids, combining traditional piecing and FPP

PARTY CAT
63 Have a blast stitching up our funny feline Foundation Paper Pieced mini quilt: it's the perfect pick-me-up for your sewing space!

POUCH PAIR
71 Attention, scrap-happy sewists! Our stash-busting pencil case and fabric bucket are the perfect quick-stitch projects for you

TECHNIQUE FOCUS
79 In Paula Steel's handy tutorial, you'll learn all about matchstitck quilting, with a step-by-step guide and cushion project to practise with

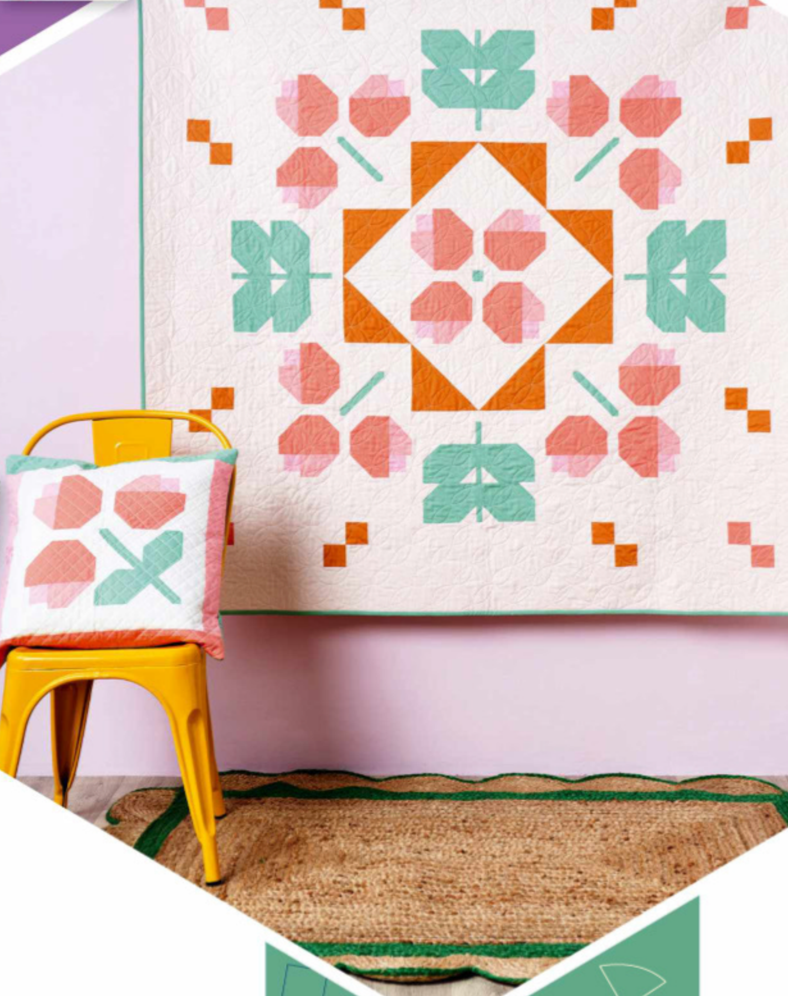
BLOCK OF THE MONTH
85 Continue building your skills with the second block of our new BOM series, EPP Party! Each issue, Karen Lewis will help to grow your confidence with English Paper Piecing

The copyright in the patterns in this magazine are owned by or licensed to Immediate Media Company Bristol Limited and are for readers' personal use only. Please do not share them online (even for free) or copy them multiple times without our permission. Where selling crafts based on these patterns is permitted (usually only to raise funds for charity), we'll say so on the page.

All toys sold in the UK must meet the requirements set out in the Toy (Safety) Regulations 2011, with proof in the form of a CE Mark. You must take all necessary steps to comply with this important legislation. For more information, see gov.uk/ce-marking.

SUBSCRIBE TODAY!

Save 50% when you subscribe to *LP&Q*!



Features

CLAMSHELL TEMPLATE

6 Learn more about your new nifty tool that comes with this issue!

OUT THERE

9 Each month we pick out our favourite new quilty finds. Fabric collections, accessories, book releases, patterns and homewares – if the team love it, you'll find it featured in these pages

BEHIND THE FABRIC

34 Moda Fabrics designer Aneela Hoey spills all with Sadia Nowshin, chatting happy colours, rejecting mood boards and taking inspiration from the school run

INSPIRING READS

52 Meet Ye Jin Shin, Riane Elise and Manjari Singh: whether it's hand quilting, piecing or specific techniques, these three quilters are embracing the soothing nature of slow sewing

NEXT MONTH

89 Your sneak peek at what we've got in store for you in the next issue!

PATTERN ROUND-UP

90 If you're feeling inspired by our Furry Friends mini quilt, check out these other clamshell ideas!

Read the instructions all the way through before cutting any fabric. Always make a block before embarking on a large project. Please do not re-sell or distribute content without permission. Do not make any part of the templates or instructions available to others through a website or a third party website or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

5in Clamshell Template
Fabric
Card

USE YOUR NEW CLAMSHELL TEMPLATES FOR THE FURRY FRIENDS MINI ON P45!

YOUR GIFT

HAPPY AS A CLAM

If you're clamouring for clamshells, look no further... This issue comes with a nifty 5in Clamshell template – here you'll find everything you need to get started with your new tool!

Clamshell designs are a perennial favourite amongst quilters, and we're no different here at *LP&Q*! Adding a stylish effect to quilting projects of all sizes, clamshell shapes can create effective appliquéd designs and whole quilts with a tessellating, mesmerising quality. Whatever you make with it, we hope you love your handy new template!

CUTTING OUT

1 Use the template to mark your fabric, by drawing around it with a removable fabric marker. Turn the template repeatedly for more efficient use of fabric (Fig 1). We recommend using scissors, as it can be difficult to cut curves accurately with a rotary cutter.

2 Use the holes on the template and a fabric marker to mark the points of the seam allowance on the wrong side of the fabric (Fig 2). This is particularly helpful if you are fussy cutting, as you can easily see the seam allowance around the dashed line. It's also great for English Paper Piecing (EPP), as it helps you place the paper pieces accurately, with an even seam allowance all the way around.

3 If you're planning to use EPP papers, you can draft your own. Trace the whole template onto thin card, then use the holes on the template to mark the points. Join the points with curved lines ¼in from the edge. Cut the shapes out, then use them to trace as many papers as you need. You can also use commercially available 5in EPP papers.

SEWING CLAMSHELLS

4 The large size of this template makes it great for either machine or hand sewing. Debbie von Grabler-Crozier's Furry Friends project on p45 will take you through the process of how to machine sew rows of clamshells to a background fabric. You can also use the same process, but hand sew the curved edges using a slipstitch. The advantage of Debbie's method is that you will only need to turn under the top edge of each clamshell, as the lower edge is overlapped by the next row (Fig 3).

5 You can use EPP techniques to join rows of clamshells without using a background fabric. When basting your clamshells, clip the seam allowance along the lower edges so that you get a smooth basted edge. You can also use these basted shapes as appliqué elements in a block. Make sure you press well before removing the paper and stitching to your block (Fig 4).

DOWNLOAD AND PRINT FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/LOVEQUILTINGMAG

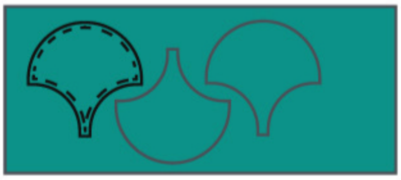


Fig 1

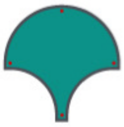


Fig 2

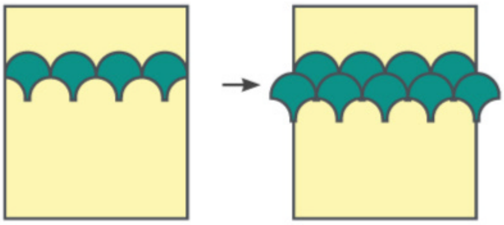


Fig 3

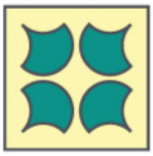


Fig 4

LovePatchworkandQuilting LoveQuiltingMag LoveQuiltingMag
www.gathered.how/lovequiltingmag

Lighter Than Air

by Seek To Spring

It’s time to float among the clouds in this whimsical pattern collection called Lighter Than Air! This collection brings together a joyful combination of suspended hot air balloons and airy botanical themes. Using a rainbow color palette, this collection is sure to bring a burst of color and imagination to the world around you!

ALL PRINTS AVAILABLE ON 100% COTTON

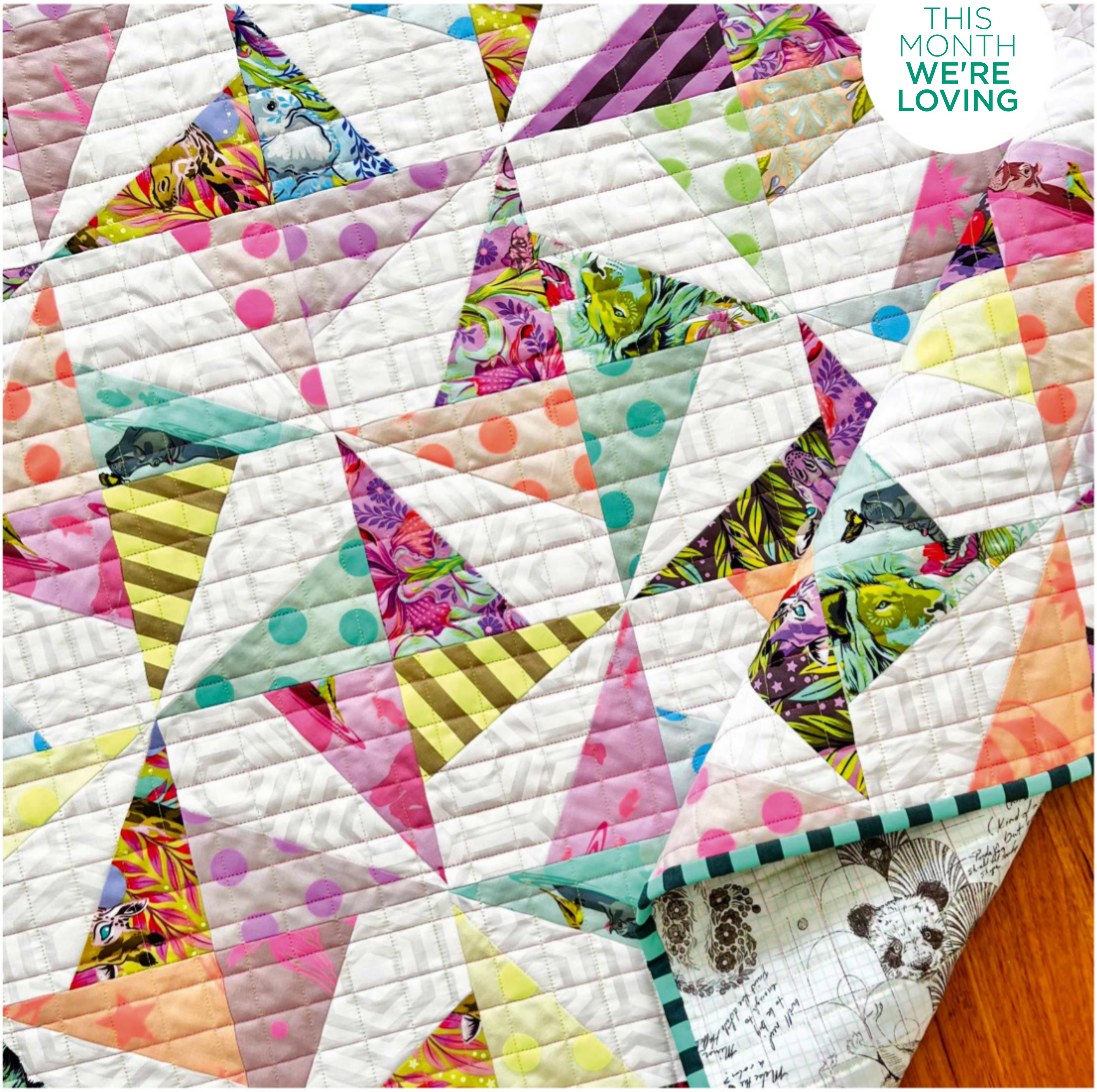
Available to ship now!

pbs fabrics™

Paintbrush Studio Fabrics™ brings together a diverse collection of leading designers to create high-quality retail fabrics for the quilting and sewing community. Interested in this collection? Let your local shop know or reach out directly to orders@pbsfabrics.com

pbsfabrics.com
hello@pbsfabrics.com
@pbsfabrics

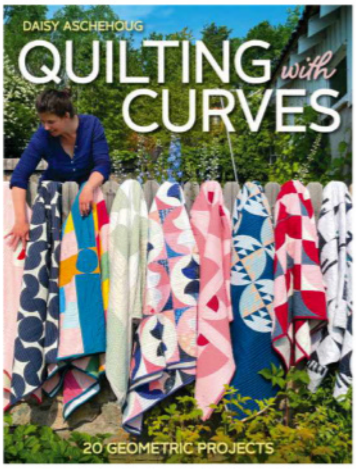
OUT THERE



Bursting with joy

Did someone say quilted confetti cuteness? Jemima Flendt's Confetti quilt puts a fun spin on the pinwheel block with this swirling design that lets your fabrics do all the talking. It's fat quarter friendly, or can be used as a great stash-buster – simply pull together an armful of print scraps like Jemima has done with this version, featuring Tula Pink's stunning new Everglow and Neon True Colors collections! Find the pattern on **tiedwitharibbon.com**

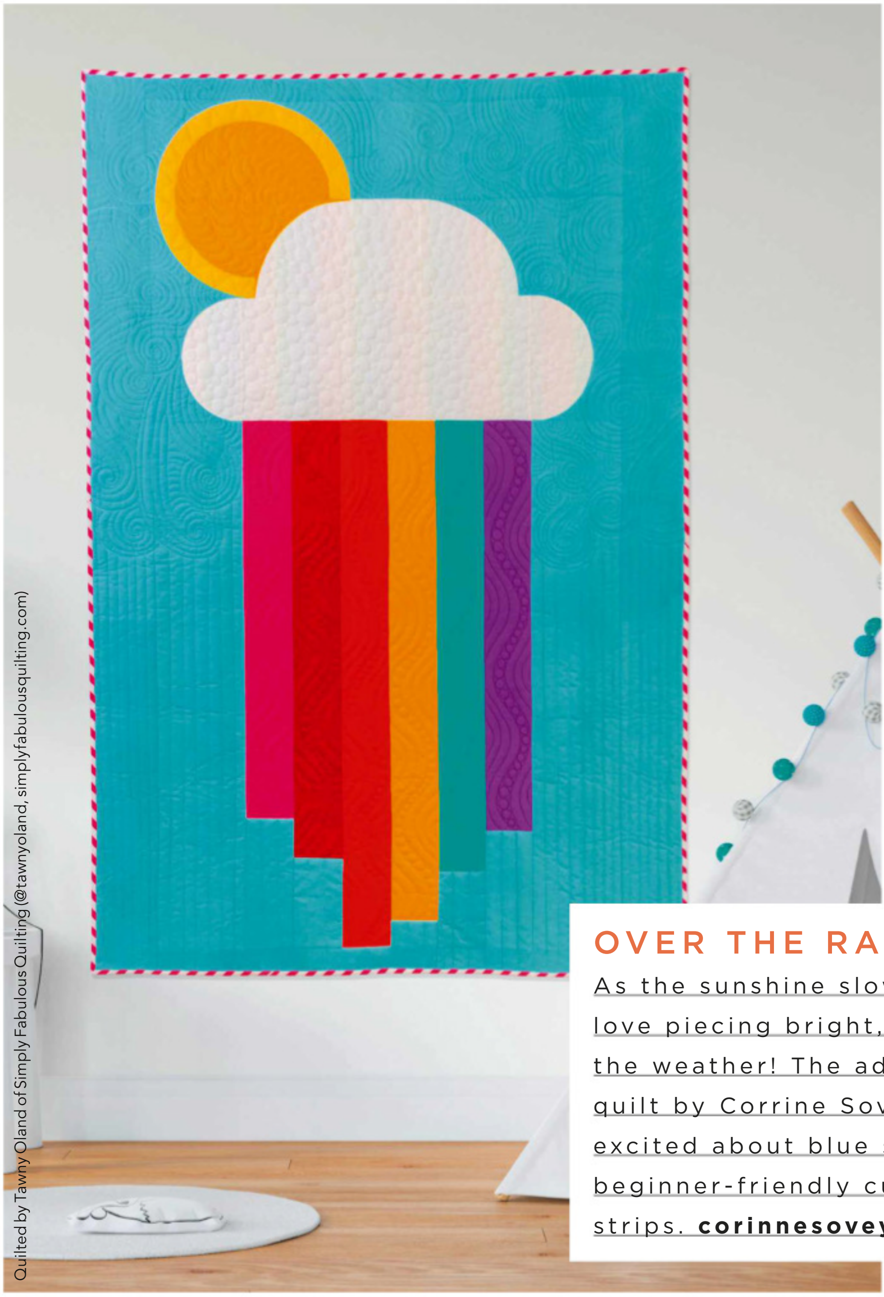
Have you visited our website, gathered.how? Scan the QR code to get taken straight there – you'll find FREE projects, tutorials, templates, pattern corrections and much more!



COOL CURVES

Stay ahead of the quilted curve with this handy guide by Daisy Aschehoug. *Quilting with Curves* is an upcoming book filled with all the tips and tricks you'll need to master curved piecing, plus 20 modern quilt patterns to practise with.

ctpub.com



Quilted by Tawny Oland of Simply Fabulous Quilting (@tawnyoland, simplyfabulousquilting.com)

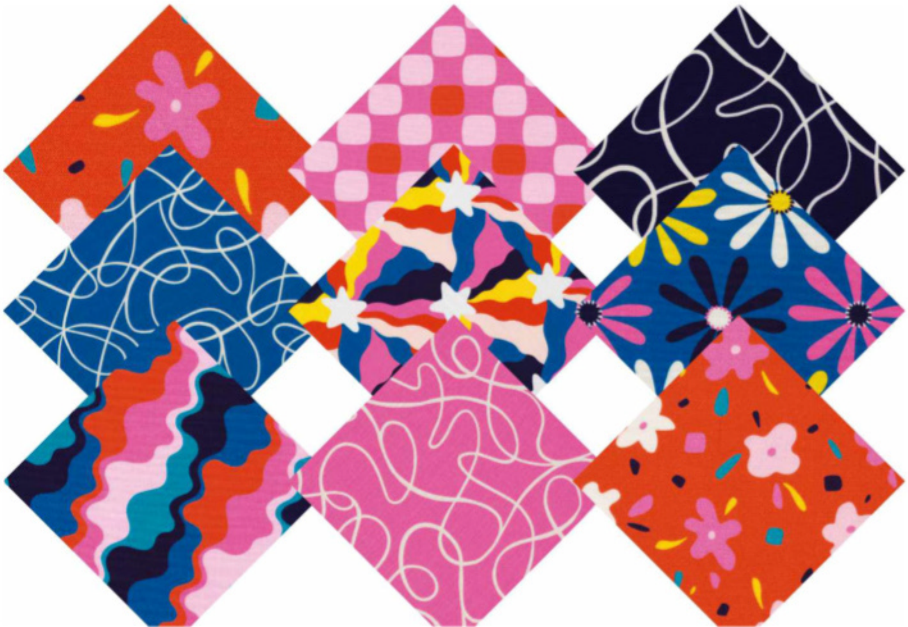
OVER THE RAINBOW

As the sunshine slowly starts to return, we love piecing bright, cheery quilts to match the weather! The adorable Over the Rainbow quilt by Corrine Sovey is sure to get you excited about blue skies ahead thanks to its beginner-friendly curves and simple rainbow strips. **corinnesovey.com**

FABRIC CRUSH

DREAMY DAYS

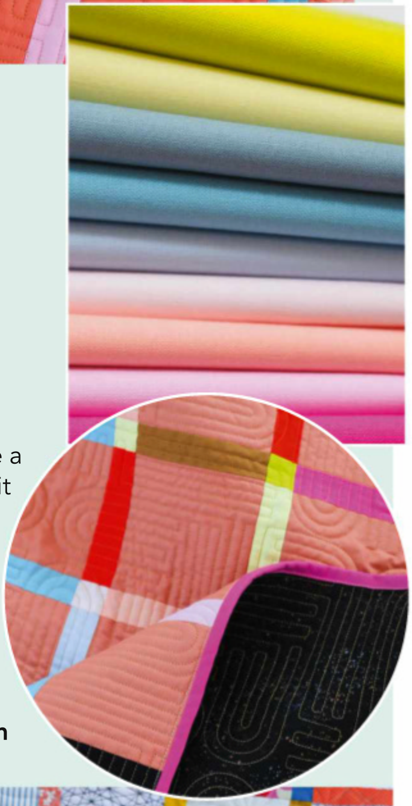
When you close your eyes, what fabrics do you wish for in your future? This joyful upcoming collection bursts with dynamic shapes and patterns that dance across fabrics in celebration of the magical feeling of following your dreams. Browse the vibrant prints of Gerdadzy's Following Dreams range at cloud9fabrics.com

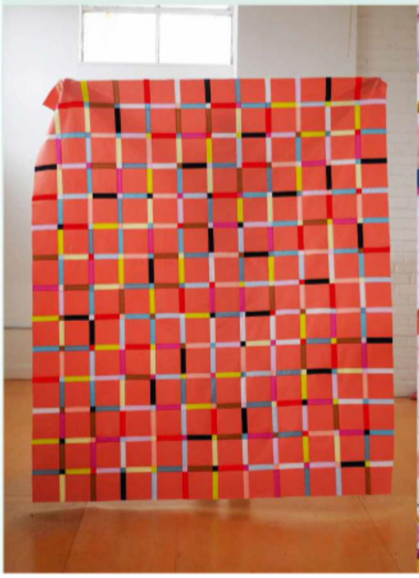


PERFECT PATTERNS

SMOOTH OR CRUNCHY?

Snack on the sweet simplicity of the Peanut Butter quilt by Meghan of Then Came June. Its grid design was inspired by a return to simple pleasures and an appreciation of basic shapes and colours. Meghan wanted to create a quilt pattern for those of us suffering from a bit of creative burnout and in need of something slow and steady to ease us back into the quilting game, bringing the fun back into your favourite craft. The squares and strips are beautifully beginner-friendly so you can sit back, relax, and allow your favourite colour block solids or playful prints to take centre stage! Find the pattern on **thencamejune.com**



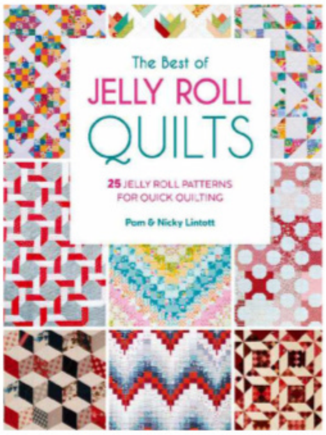


FABRIC CRUSH

CLUED IN

True crime meets quilting in this upcoming collection by Giucy Giuce! Solve a mysterious whodunnit as it unfolds the prints of Sleuth. Cryptic codes, chilling splatters and detective notes are amongst the pieces of evidence you'll find... You can investigate Sleuth and the rest of Giucy Giuce's Gnarls Hollow true crime fabric trilogy on andoverfabrics.com

GOOD READS



The Best of
JELLY ROLL
QUILTS
25 JELLY ROLL PATTERNS
FOR QUICK QUILTING
Pam & Nicky Lintott

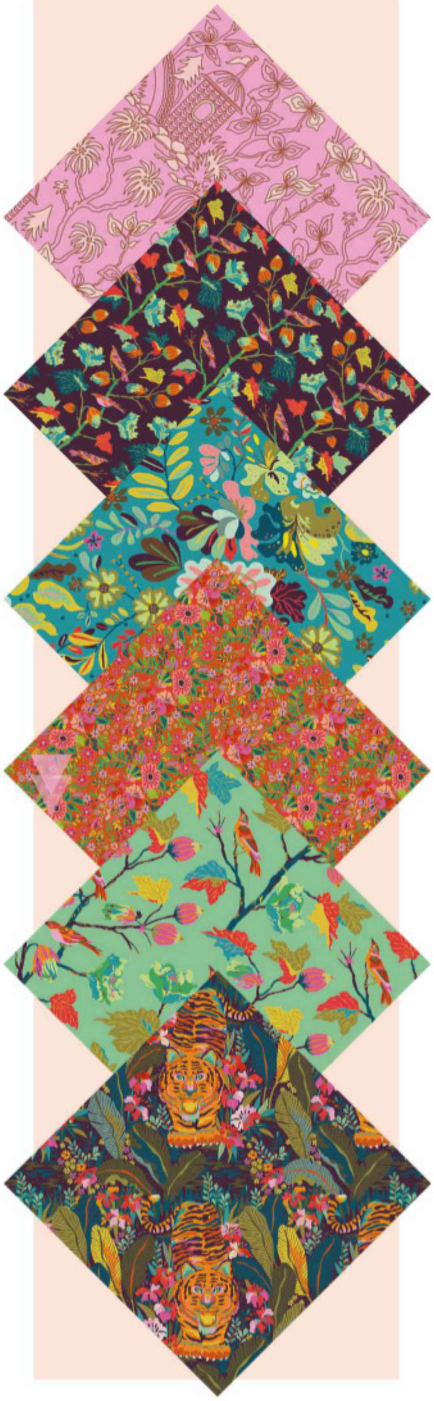
ROLL UP!

This brand-new book features 25 of the very best jelly roll quilts by Pam and Nicky Lintott over the years! Piece striking designs in a dash thanks to these varied pre-cut-friendly

FABRIC CRUSH

FLOWER POWER

Kathy Doughty's Kindred Sketches for FIGO Fabrics is bursting with blooms and vibrant colour. You'll spot birds perched on branches and tigers creeping through the undergrowth amongst these artisan floral prints. You can browse the full fabric collection on **figofabrics.com**

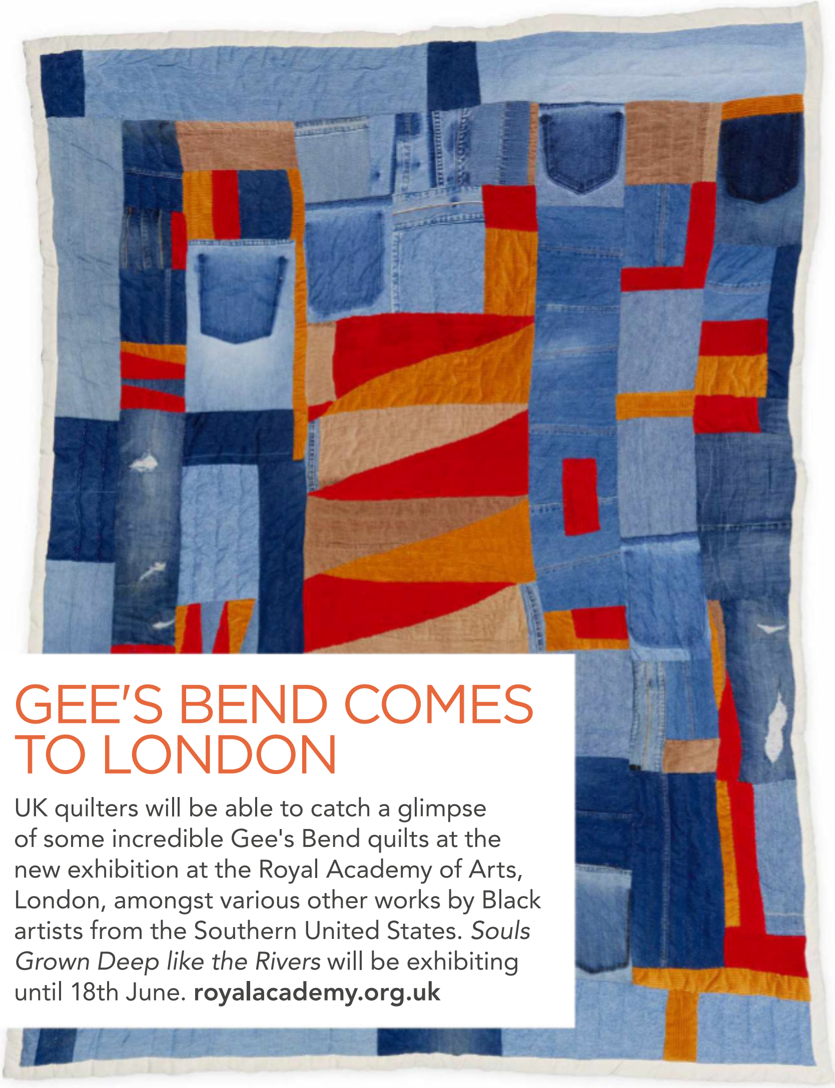


Right: Sue Bone (@justsewsue)
Far right: Nicholas Ball (@quiltsfromtheattic)
Below: Stacie Hawley (@wildflowerfrippery)

INSTA INSPIRES

#IGQUILTFEST2023

Community is a big part of what makes quilting so great. That's why we've been loving #IGQuiltFest2023, led by Amy Ellis (@amyscreativeside) on Instagram. It's been so fun getting to know everyone through their posts on a range of topics such as their favourite tools, techniques and tips, along with more personal insights like 'quilts of significance' in their life and quilty mishaps that made them go, "What was I thinking?". If you're keen to get to know your fellow quilters and feel immersed in this wonderfully diverse community, check out the hashtag now.



GEE'S BEND COMES TO LONDON

UK quilters will be able to catch a glimpse of some incredible Gee's Bend quilts at the new exhibition at the Royal Academy of Arts, London, amongst various other works by Black artists from the Southern United States. *Souls Grown Deep like the Rivers* will be exhibiting until 18th June. **royalacademy.org.uk**

Have you seen our UK subscription offer this month? Save 50% when you subscribe today. Turn to p24 to find out more…

GO GREENER

MADEIRA
Sensa GREEN
QUILT BOX
40 x 1000 m
2 x Bobbinfil 80
Touch of Nature

THREAD AHEAD

Madeira have just launched Sensa Green 40, the first 100% natural and completely recyclable sewing and quilting thread range. The lyocell fibres of these threads are completely biodegradable – plus, with 120 colours to choose from, there's something for every quilter.

madeira.co.uk

Hand Needles
Embroidery/Crewel
Hemline

MAKE DO AND MEND

Reject fast fashion by extending the life of your favourite old clothing items thanks to Hobbycraft's Beginners Guide to Visible Clothes Mending. This virtual class comes with a DIY kit to help you practise embracing imperfection.

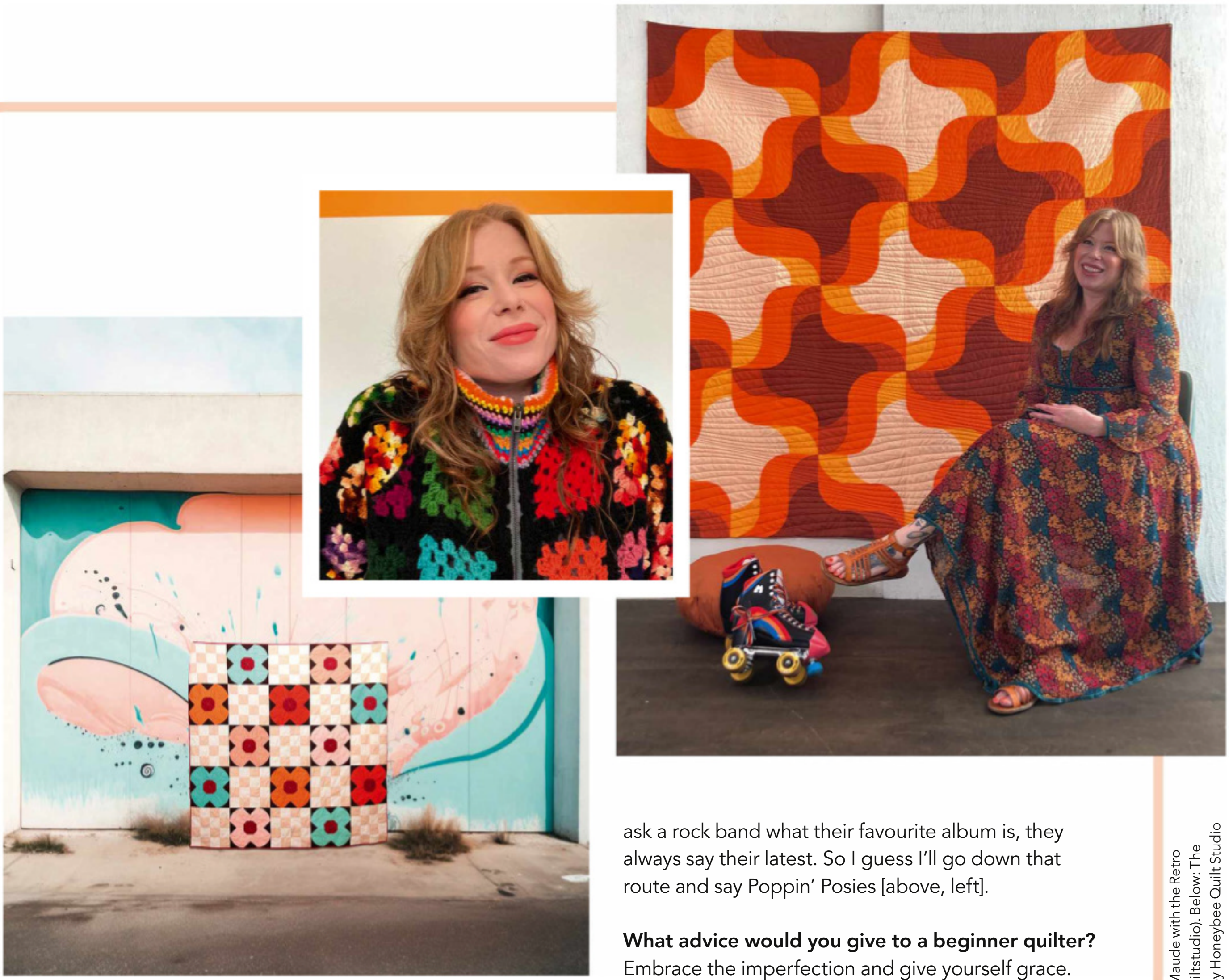
classbento.co.uk

The project has volunteers in the UK, US, Italy, France and Austria!

VOLUNTEER

PERIOD POVERTY

Volunteers all over the world have been tackling period poverty with The Pachamama Project. This incredible not-for-profit makes and distributes reusable sanitary pads or 'Pacha Pads' for refugees in various locations including Greece, Lebanon and Syria. They're looking for crafters to volunteer their sewing skills: read more and get involved by heading to **thepachamamaproject.org**



Top left to right: The Poppin' Posies quilt, Maude MacDonald, Maude with the Retro Ribbon quilt, quilted by Honeybee Quilt Studio (@honeybeequiltstudio). Below: The Retro Daisy quilt (wall) with the Stellar quilt (chair) also quilted by Honeybee Quilt Studio

MEET THE QUILTER

MAUDE MACDONALD

We talk to Maude of the Retro Quilter about her quilting origins, favourite patterns, beginner advice and more...

How did you first get into quilting?
At the end of 2018, I needed a gift for Christmas for my Dad, so I decided to make him a t-shirt quilt from his old Nascar shirts. It was a hot mess, but I loved it!

Where do you find inspiration for your patterns?
I take inspiration from the 60s and the 70s primarily. Anything and everything from fabric patterns, makeup, the colours, architecture – you name it.

What's your all-time favourite quilt pattern?
Oh my goodness, how am I to choose? There is too much talent and amazingness out there in the Quiltiverse! If you ask a rock band what their favourite album is, they always say their latest. So I guess I'll go down that route and say Poppin' Posies [above, left].

What advice would you give to a beginner quilter?
Embrace the imperfection and give yourself grace. It's not going to be perfect – even when you're a seasoned quilter it still may not be perfect. But enjoying the process and finding the joy in quilting is a lot easier and it allows for a lot more freedom when you let go of the perfection goal.

What's your favourite thing about quilting?
The community, for sure. It's such a wonderful, welcoming and supportive space to be a part of. It's helped me out in so many ways, and countless others. Other than that, being creative. Whether it's choosing fabrics or designing, I love the creativity in quilting.

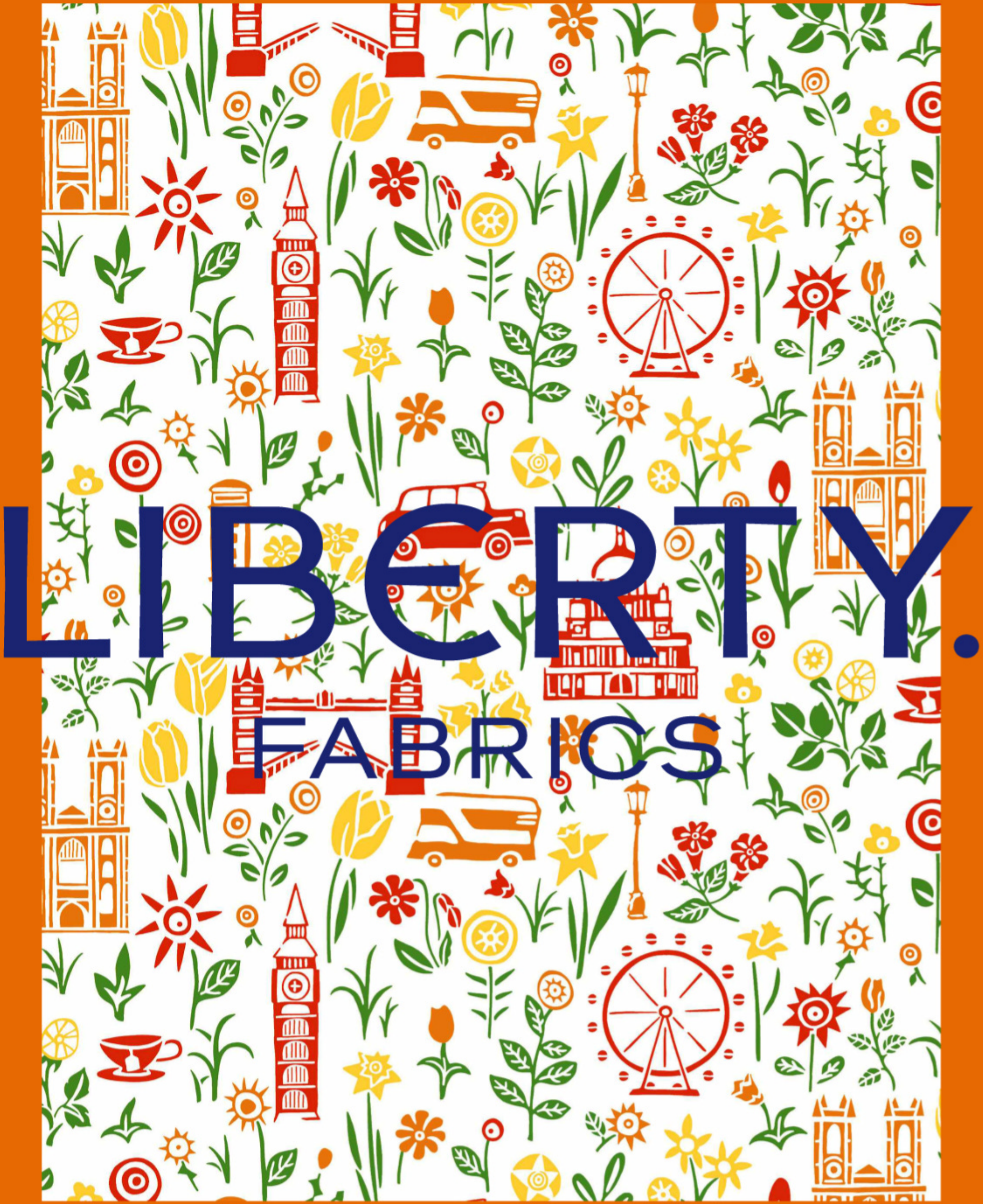
What fun things can we expect from you in the future?
More patterns, more [Thread and Therapy] podcast episodes, and I hope to get a course in the works this year as well. Some really cool and fun collabs, and of course, more retro quilty goodness!

theretroquilter.com

theretroquilter

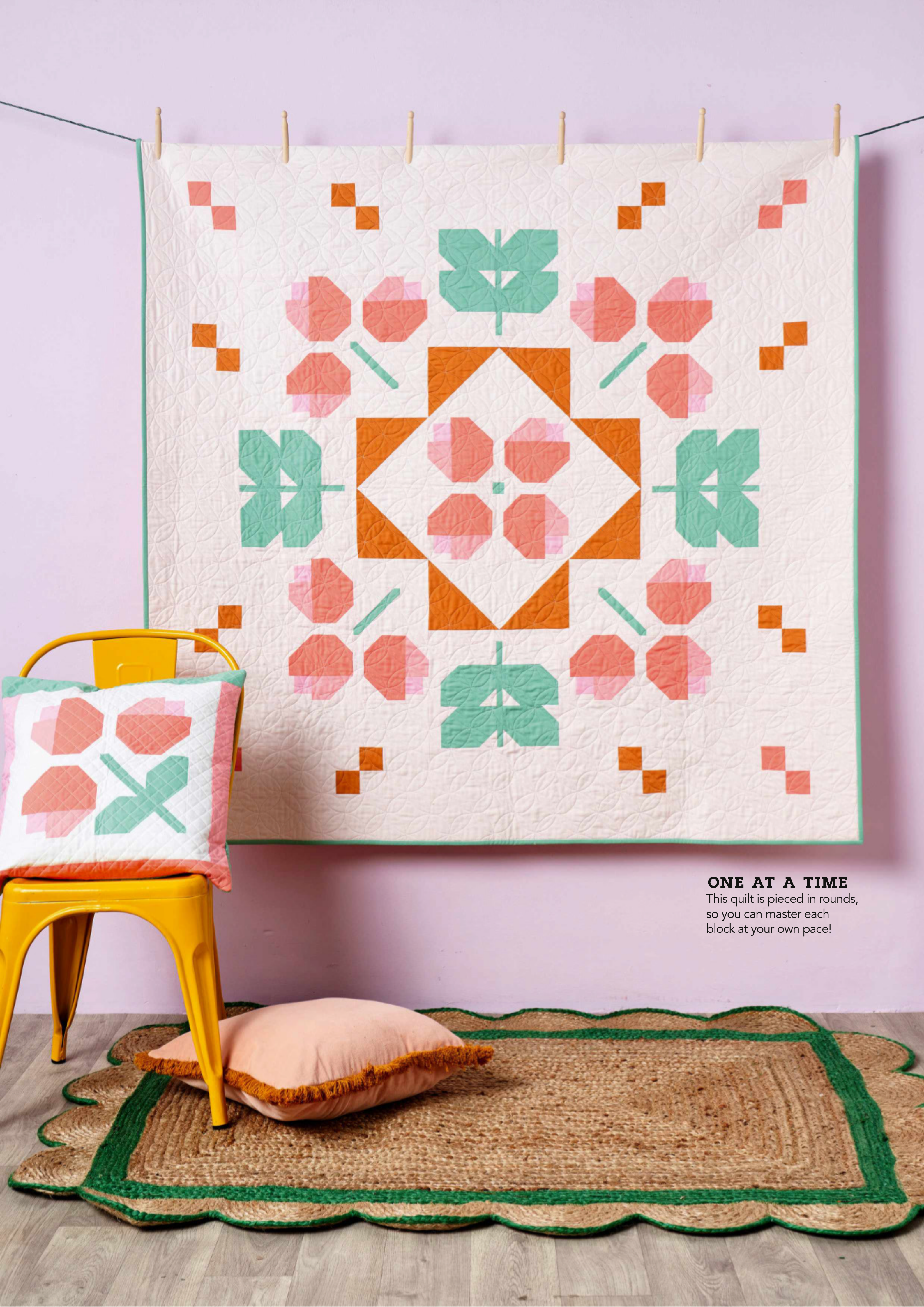
threadandtherapypodcast

LONDON PARKS



FROM WOODLANDS AND WETLANDS TO PARKS, HEATHS AND GARDENS, THERE IS A SENSE OF ENDURING WILDNESS AND WONDER TO BE DISCOVERED IN LIBERTY'S NEW LONDON PARKS COLLECTION.

To find out how to become a Liberty Fabrics retailer, visit eqsuk.com



ONE AT A TIME
This quilt is pieced in rounds, so you can master each block at your own pace!

PASTEL PETALS

Bouquets bloom at the heart of this floral medallion quilt and its matching cushion in delicate shades of pink, green and orange

BY SATOMI HOAR

YOU WILL NEED

Quilt

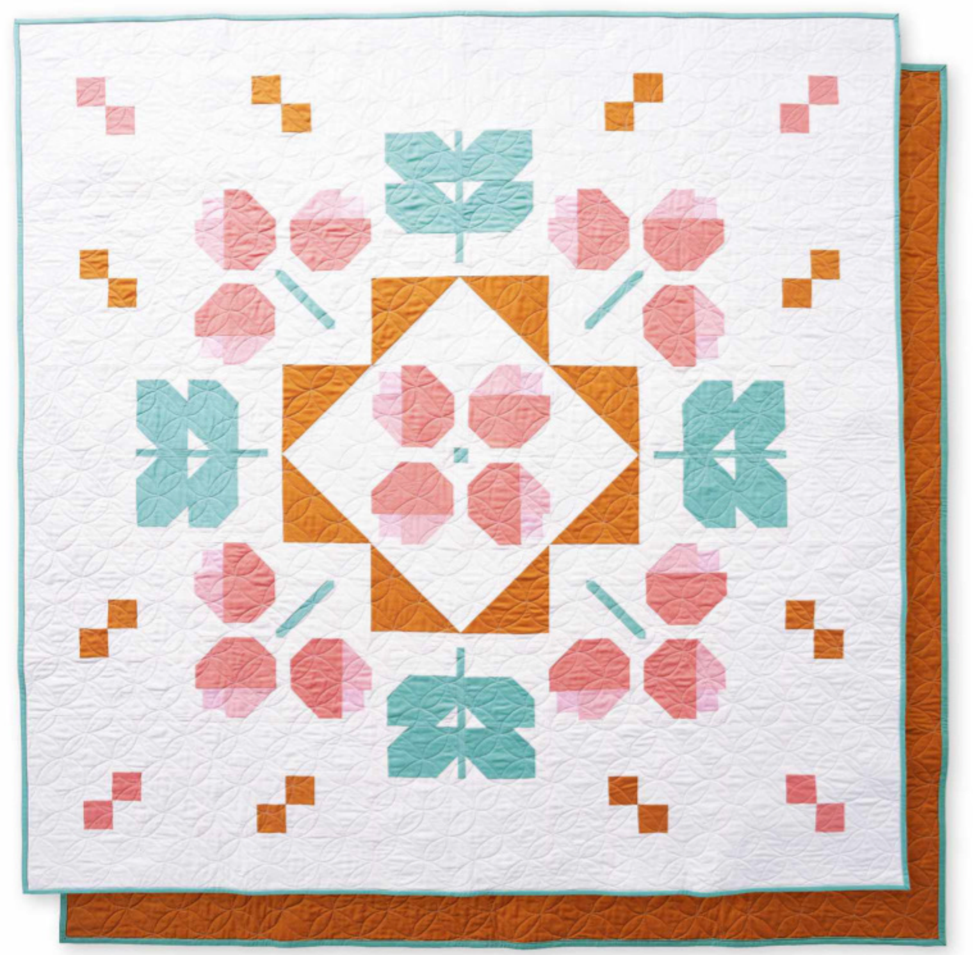
- Fabric A (salmon): ½yd
- Fabric B (light pink): ⅛yd
- Fabric C (medium pink): ⅛yd
- Fabric D (green): ½yd
- Fabric E (orange): ½yd
- Background fabric (pale pink): 3¼yds
- Binding fabric (green): ½yd
- Backing fabric (orange): 4yds
- Batting: 70in square

FINISHED SIZE

- 60in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- RST = right sides together.
- WOF = width of fabric.
- CST = Corner-square Triangle.
- Label all parts according to the cutting instructions.
- Fabric supplied by Robert Kaufman (robertkaufman.com).



LABEL YOUR CUT PIECES WITH THEIR CORRESPONDING LETTERS FOR EASY QUILT ASSEMBLY

FABRICS USED

All fabrics are Kona Cotton Solids by Robert Kaufman in Salmon, Primrose, Med Pink, Aloe, Amber and Pearl Pink.

CUTTING OUT

1 From Fabric A cut:

- Two (2) 6in x WOF. Subcut sixteen (16) 6in x 4in (F).
- One (1) 2½in x WOF. Subcut eight (8) 2½in squares (V).

2 From Fabric B cut:

- Sixteen (16) 4in x 2½in (D).

3 From Fabric C cut:

- Sixteen (16) 2in squares (A).

4 From Fabric D cut:

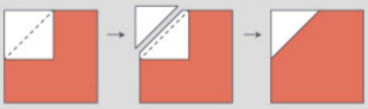
- Two (2) 4in x WOF. Subcut sixteen (16) 4in x 5¼in (P).
- One (1) 4½in x WOF. Subcut four (4) 4½in squares (J) and one (1) 1½in square (I).
- One (1) 1in x WOF. Subcut four (4) 1in x 9½in (R).

5 From Fabric E cut:

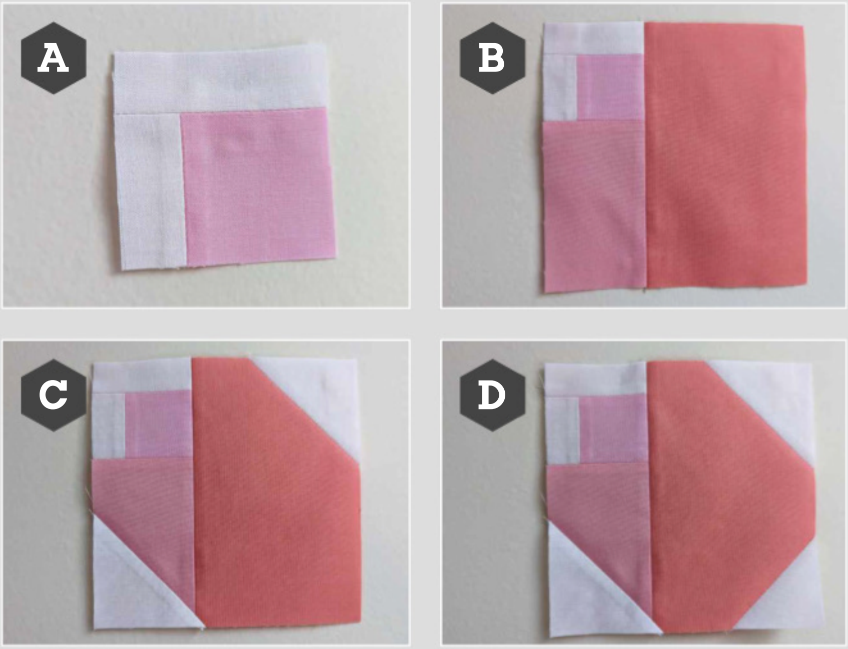
- Two (2) 6½in x WOF. Subcut eight (8) 6½in squares (O).
- One (1) 2½in x WOF. Subcut sixteen (16) 2½in squares (W).

CORNER-SQUARE TRIANGLES (CST)

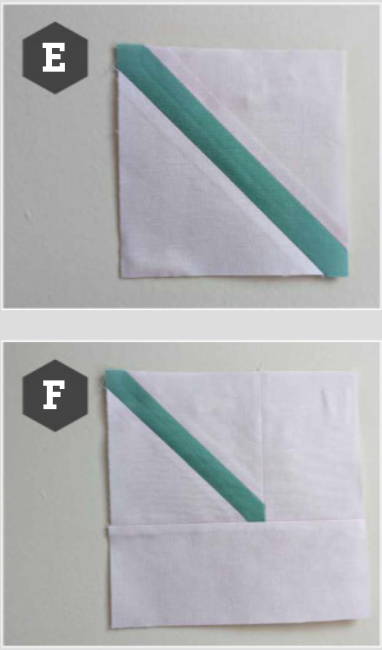
To make a CST, place a square in the corner of a fabric piece, RST. Draw a diagonal line on the wrong side of the small square, making sure it goes across the corner of the larger piece. Sew along the diagonal line. Trim the seam allowance to ¼in, outside the seam allowance. Press the corner piece open to complete. If necessary, trim the edges of the corner piece even with the larger piece.



PIECING THE FLOWER UNITS



PIECING THE STEM UNITS



6 From the background fabric cut:

- Five (5) 12½in x WOF. Subcut four (4) 12½in x 8½in (T), four (4) 12½in x 6½in (N), twenty four (24) 12½in x 4½in (Y) and four (4) 12½in x 1½in (U).
- Three (3) 4½in x WOF. Subcut four (4) 4½in x 3in (L) and twenty four (24) 4½in squares (X).
- Five (5) 2½in x WOF. Subcut eight (8) 2½in x 5¼in (Q) and fifty six (56) 2½in squares (E).
- One (1) 4in x WOF. Subcut eight (8) 4in squares (K).
- One (1) 3in x WOF. Subcut four (4) 3in x 7in (M).
- Three (3) 2in x WOF. Subcut forty eight (48) 2in squares (G).
- Four (4) 1½in x WOF. Subcut twelve (12) 1½in x 6in (H) and eight (8) 1½in x 9½in (S).
- Two (2) 1in x WOF. Subcut sixteen (16) 1in x 2½in (C) and sixteen (16) 1in x 2in (B).

7 From the binding fabric cut:

- Six (6) 2½in x WOF.

PIECING THE FLOWER UNITS

8 Sew B to the left side of A, then press. Sew C to the top (Fig A). Sew D to the bottom, then sew F to the right to make the flower unit, as shown in Fig B.

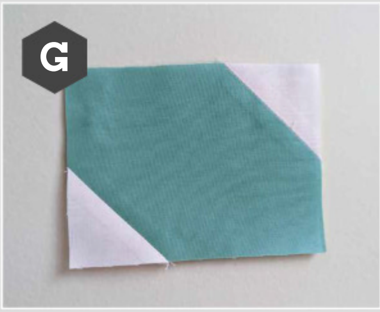
9 Add an E CST to the top right and bottom left corners of the flower unit, following the instructions in the CST box-out on p18 (Fig C). Then add a G CST to the bottom right corner to complete the unit (Fig D).

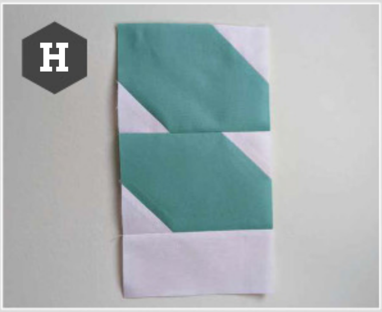
10 Repeat steps 8–9 to make a total of sixteen flower units.

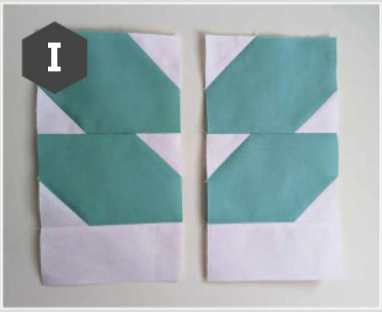
PIECING THE STEM UNITS

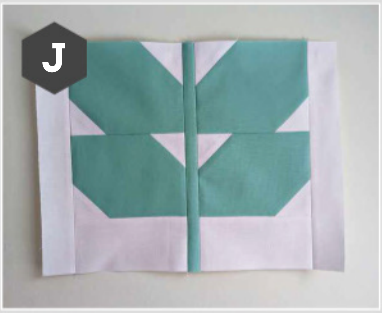
11 Working one corner at a time, add a K CST to the top right and the bottom left of J (Fig E). Add L to the right of the unit, then add M to the bottom, as shown in Fig F. Repeat this process to make a total of four stem units.

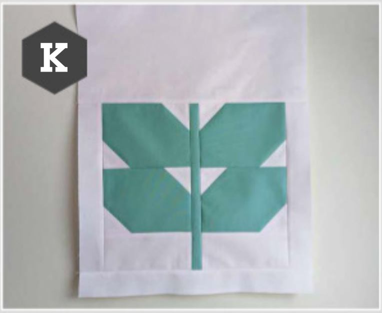
PIECING THE LEAF UNITS











PIECING THE LEAF UNITS

12 Add a G CST to the top right and bottom left corners of P (Fig G). Repeat this process to make eight units.

13 Join two of the units from step 12, then join Q to the bottom (Fig H). Repeat this process with all the units for a total of four left leaf units.

14 Repeat the process in step 12 to make eight mirror image units, adding the CSTs to the top left and bottom right of P. Join the units in pairs with Q at the bottom, as in step 13, to make the right leaf units. You should now have four left and four right leaf units (Fig I).

15 Join the left and right leaf units in pairs, with an R strip in between. Then join S to either side (Fig J). Join U to the bottom and T to the top to complete the four leaf units (Fig K).

PIECING THE FLYING GEESE UNITS

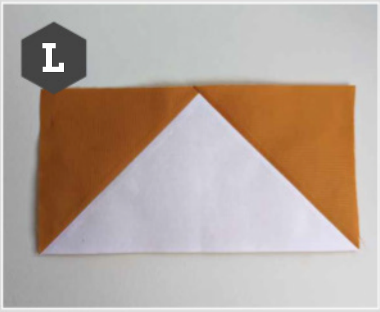
16 Working one corner at a time, add O CSTs to the top left, then top right corners of an N piece (Fig L). Repeat to make a total of four Flying Geese units.

PIECING THE FOUR-PATCH UNITS

17 Take two E and two V squares, and arrange them in two rows of two, alternating the pieces. Sew the pieces in pairs, then sew the pairs together (Fig M). Join X to either side, then join Y to the top and bottom, to complete one four-patch unit (Fig N).

18 Repeat step 17 to make four units. Repeat the process again, using W and E squares for the centre. Make eight four-patch units using the W squares.

PIECING THE FLYING GEESE UNITS



PIECING THE QUILT CENTRE

19 Take four flower units, and arrange them as shown in Fig O. Join the flower units in pairs, with an H strip between. Join an H strip to either side of I to make the centre strip.

20 Join the paired flower units to the top and bottom of the centre strip to complete the quilt centre.

PIECING THE CORNER UNITS

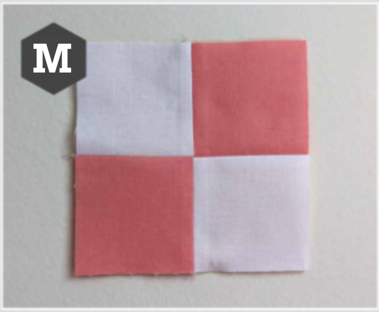
21 Join two flower units with an H strip in between, as shown in Fig P. Repeat this process to make four units.

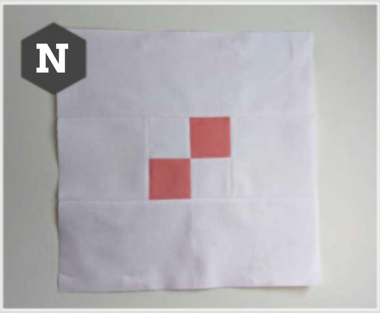
22 Arrange one flower unit, one stem unit and one H piece as shown in Fig Q. Sew the H strip to the top of the flower, then sew the stem to the right. Repeat this process to make four units.

23 Sew the units from steps 21–22 in pairs to make four flower blocks (Fig R).

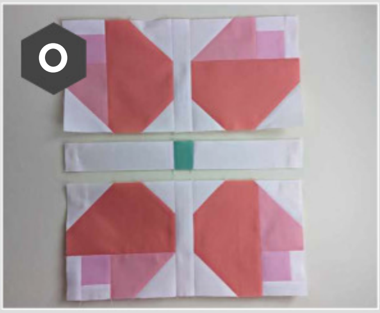
24 Arrange one flower block with one Fabric A four-patch unit and two Fabric E four-patch units, referring to Fig S for the orientation. Sew the units in pairs, then sew the pairs together to complete one corner unit. Repeat this process to make a total of four corner units.

PIECING THE FOUR-PATCH UNITS

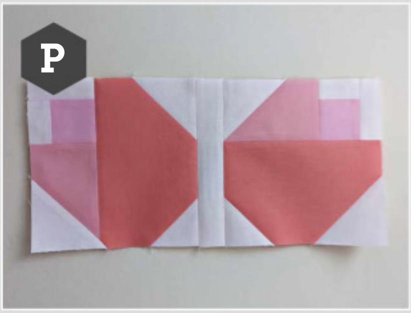


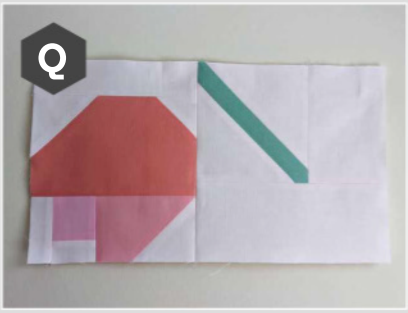


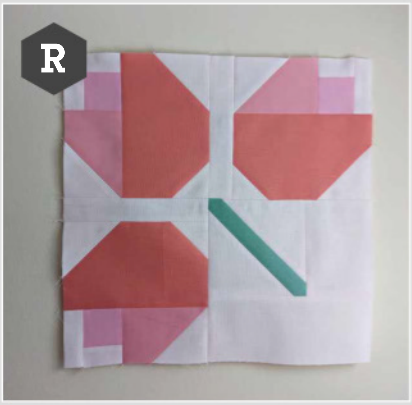
PIECING THE QUILT CENTRE

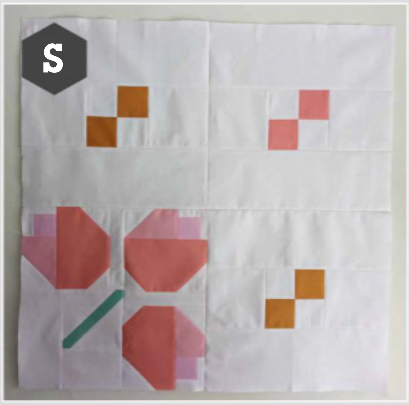


PIECING THE CORNER UNITS









ASSEMBLING THE QUILT TOP

25 Join each leaf unit to the top of a Flying Geese unit, with the triangle pointing up towards the leaf unit.

26 Arrange the joined leaf units, corner units and quilt centre, referring to the Layout Diagram for the correct orientation.

27 Sew the units together in rows, then sew the rows together, pressing seams open or to one side as preferred.

QUILTING AND FINISHING

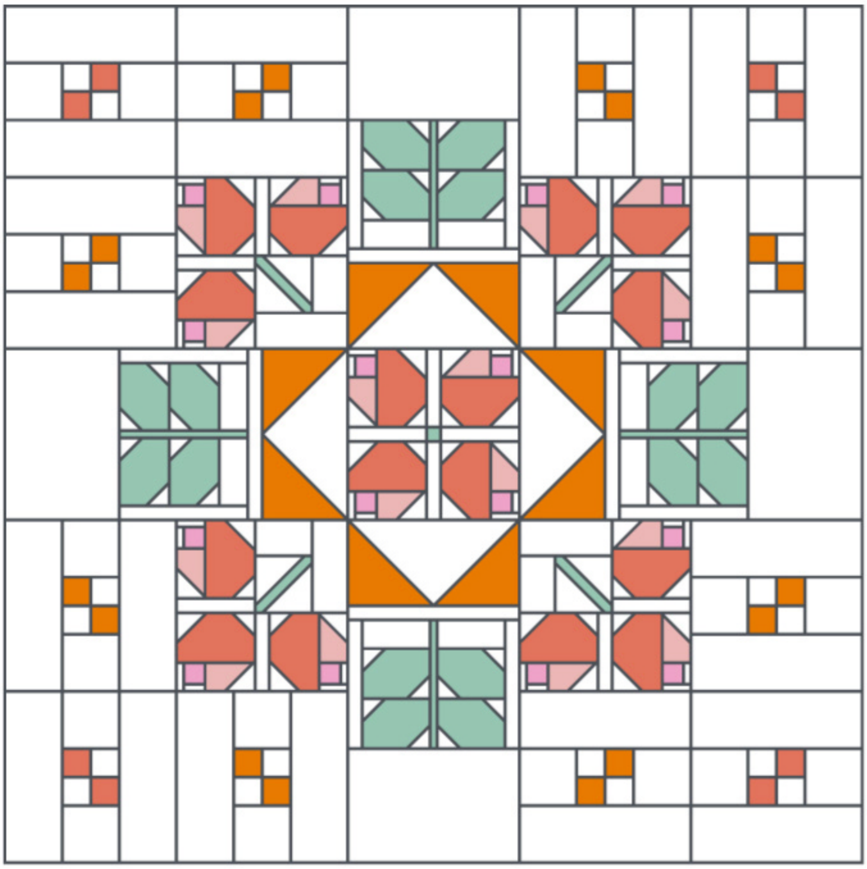
28 Cut the backing fabric in half across the width. Remove the selvedges from the fabric and sew the two pieces together using a ½in seam. Press the seam open.

29 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

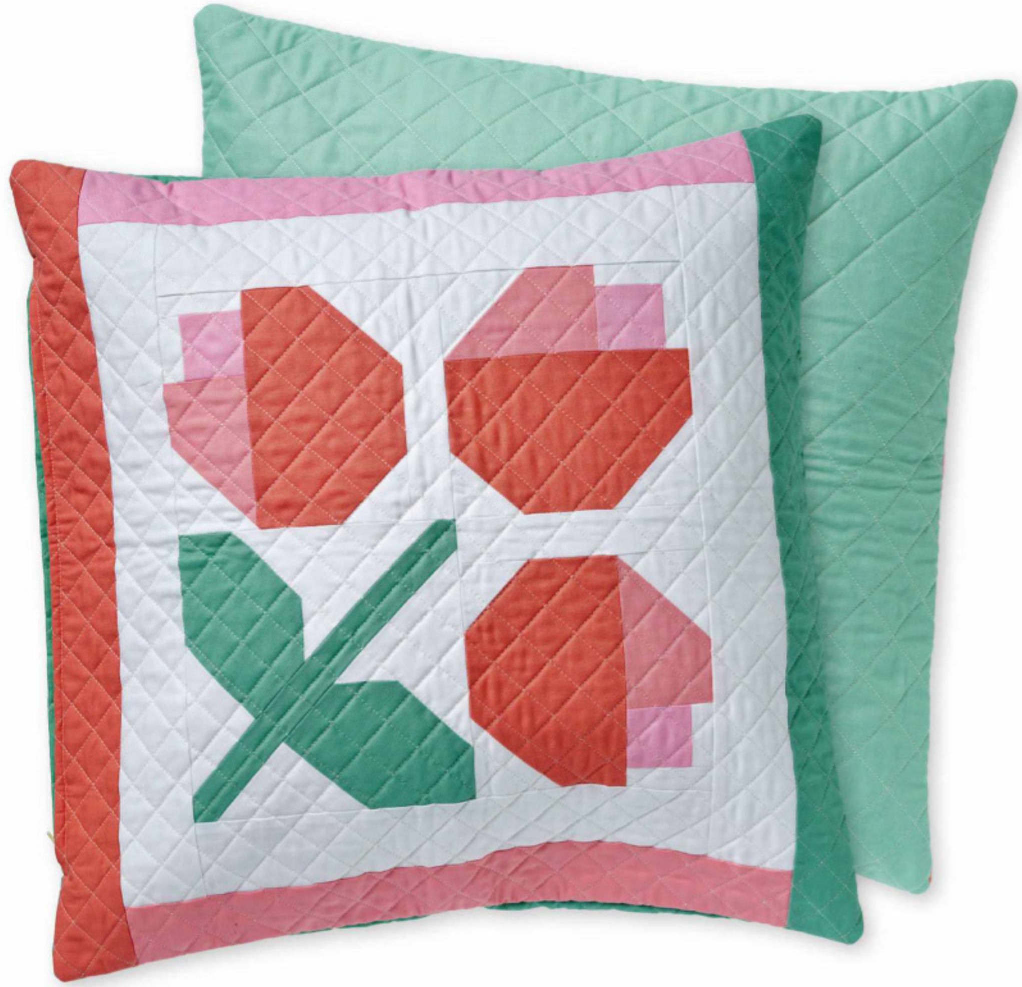
30 Quilt as desired. Satomi quilted an orange peel pattern. Trim off the excess batting and backing fabric and square up the quilt to approx 60in square.

31 Sew the binding strips together end-to-end using diagonal seams. Press seams open. Fold in half lengthways, wrong sides together, and press.

32 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure in place temporarily with pins or clips. Hand or machine stitch in place around the edges of the quilt to finish.



Layout Diagram



THESE FLOWER BLOCKS ARE ALL TRADITIONALLY PIECED – NO TEMPLATES NEEDED!

YOU WILL NEED

Cushion

- Fabric A (salmon): ⅛yd
- Fabric B (light pink): ⅛yd
- Fabric C (medium pink): ⅛yd
- Fabric D (green): ⅛yd
- Background fabric (white): ⅜yd
- Backing fabric (green): ⅝yd
- Lining fabric: 1½yds
- Batting: 25in x 50in
- One (1) 14in zip

FINISHED SIZE

- 20in square

CUTTING OUT

1 From Fabric A cut:
- Three (3) 4in x 6in (F).
- One (1) 2¾in x 21in (S).

2 From Fabric B cut:
- Three (3) 4in x 2½in (D).
- One (1) 2¾in x 16½in (Q).

3 From Fabric C cut:
- One (1) 2¾in x 16½in (P).
- Three (3) 2in squares (A).

4 From Fabric D cut:
- Two (2) 3¼in x 5in (J).
- One (1) 2¾in x 21in (R).
- One (1) 1¼in x 10in (I).

5 From the background fabric cut:
- Three (3) 2½in x WOF. Subcut two (2) 2½in x 16½in (O), two (2) 2½in x 12½in (N), six (6) 2½in squares (E), three (3) 2½in x 1in (C).
- One (1) 4⅛in square (L). Cut in half on the diagonal to make two L triangles.
- One (1) 3⅜in square (M). Cut in half on the diagonal to make two M triangles.
- Three (3) 2in squares (G).
- Three (3) 2in x 1in (B).
- Two (2) 1½in x 6in (H).
- Two (2) 1½in squares (K).

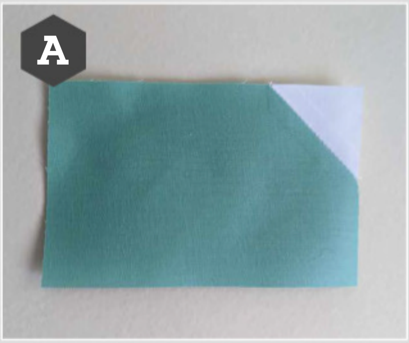
6 From the backing fabric cut:
- One (1) 21in square.

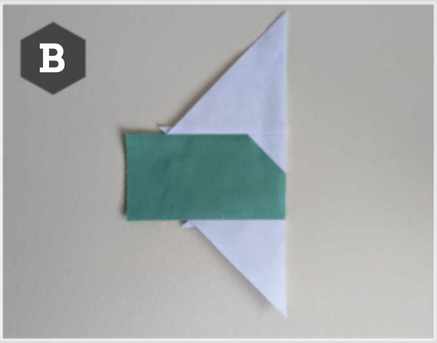
7 From each of the batting and lining fabric cut:
- Two (2) 25in squares.

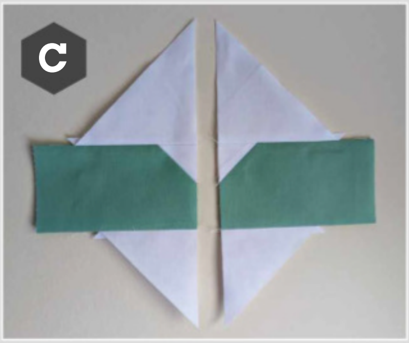
PIECING THE CUSHION TOP

8 Add a K CST to the top right corner of J (Fig A). Join an L triangle to the top of the unit, then join an M triangle to the bottom. Make sure you align the straight edges of the triangles at the right edges, as shown in Fig B.

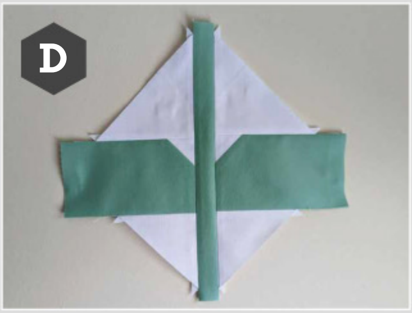
PIECING THE CUSHION TOP

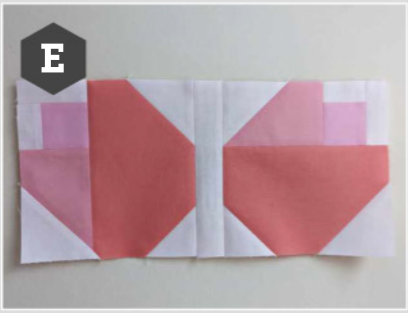


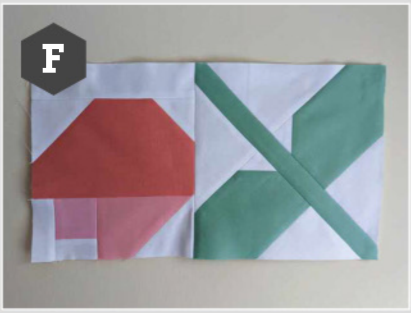


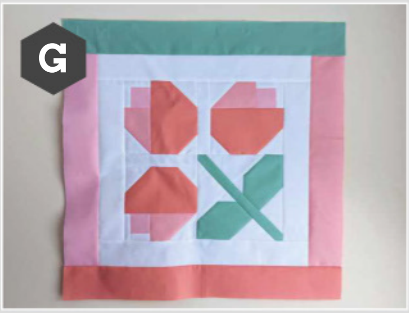


PIECING THE CUSHION TOP

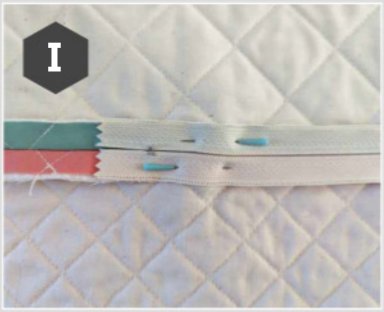








FINISHING THE CUSHION



9 Make a mirror image unit, adding a K CST to the top left of J, and then aligning the triangles at the left edge of the unit, as shown in Fig C.

10 Join the two pieced units with an I strip in between (Fig D). Trim to 7in square to complete the stem unit.

11 Make three flower units following steps 8–9 of the quilt instructions.

12 Join two of the flower units with an H strip in between (Fig E). Arrange the remaining flower unit with the stem unit. Sew an H strip to the top of the flower unit, then join to the stem unit (Fig F).

13 Join the units from step 12 to complete the cushion centre. Sew N strips to either side of this unit, then sew O strips to the top and bottom.

14 Sew P to the left, then Q to the right of the cushion centre. Sew R to the top, then S to the bottom to complete the cushion top, as shown in Fig G.

FINISHING THE CUSHION

15 Layer one lining piece, a batting square and the completed cushion top to make a quilt sandwich. Baste and quilt as desired. Trim away the excess batting and lining fabric and square up the cushion front to 21in square. Repeat with the cushion back and remaining lining and batting pieces.

16 Mark 3½in from both ends of the bottom of the cushion, on the lining side. Place RST with the cushion back. Sew from one end to the marked point, using a ½in seam allowance. Backstitch at the beginning and end of the stitch line. Repeat this process at the other end.

17 Increase your stitch line for basting (4.0 or longer on your machine). Stitch between the two marked points, leaving a ½in seam allowance (Fig H). Do not backstitch at either end of this seam.

18 Open out the front and back and press the seam open. Place your zipper with the teeth facing down along the seam line, between the two marks. Pin in place (Fig I).

19 Stitch along the edges of the zip using a zipper foot. Start sewing at the end of the zip using backstitch to secure.

20 When you approach the zip head, stop sewing, place the needle in the down position and move the zip head out of the way. Stitch all sides of the zip.

21 Turn around to the right side. Carefully remove the basting threads over the zip, as shown in Fig J. Make sure that you stop at both of the 3½in marks.

22 Open the zip half way. With the cushion front and back right sides together, sew around the three remaining sides with ½in seam allowance. Carefully trim the corners. Sew a machine zig-zag stitch within the seam allowance, to secure the raw edges. Finally, turn the cushion cover right side out to finish.

Satomi Hoar

Satomi has been quilting for ten years and often takes inspiration from her travels to create her modern quilts

satomiquilts.com

satomi_quilts

SUBSCRIBE

PATCHWORK & LOVE Quilting

Sharing your passion for fabric!

SAVE TIME AND HASSLE WITH AN ANNUAL **SUBSCRIPTION**!

START YOUR FREE TRIAL TODAY!

"Hand sewing is time to focus on yourself"
MUST-MAKE MINI QUILTS!
On Trend COLOUR BLOCKING
PATCHWORK & LOVE Quilting
12 PROJECTS TO KICK-START YOUR MOJO
PLUS NEW FABRICS & INSPIRING READS
Fresh quilts & easy blocks for you
Make this today using super simple techniques!
Sew for JOY
Quilts to make you smile
USE YOUR STASH
PLUS QUILTING GUIDE • EASY CLAMSHELLS • BEGINNER'S EPP • & MORE!

GREAT REASONS TO SUBSCRIBE DIGITALLY!

1. The latest issue is available instantly
2. Receive a further 13 issues in your first year
3. All issues download automatically
4. Download it once… read it offline forever

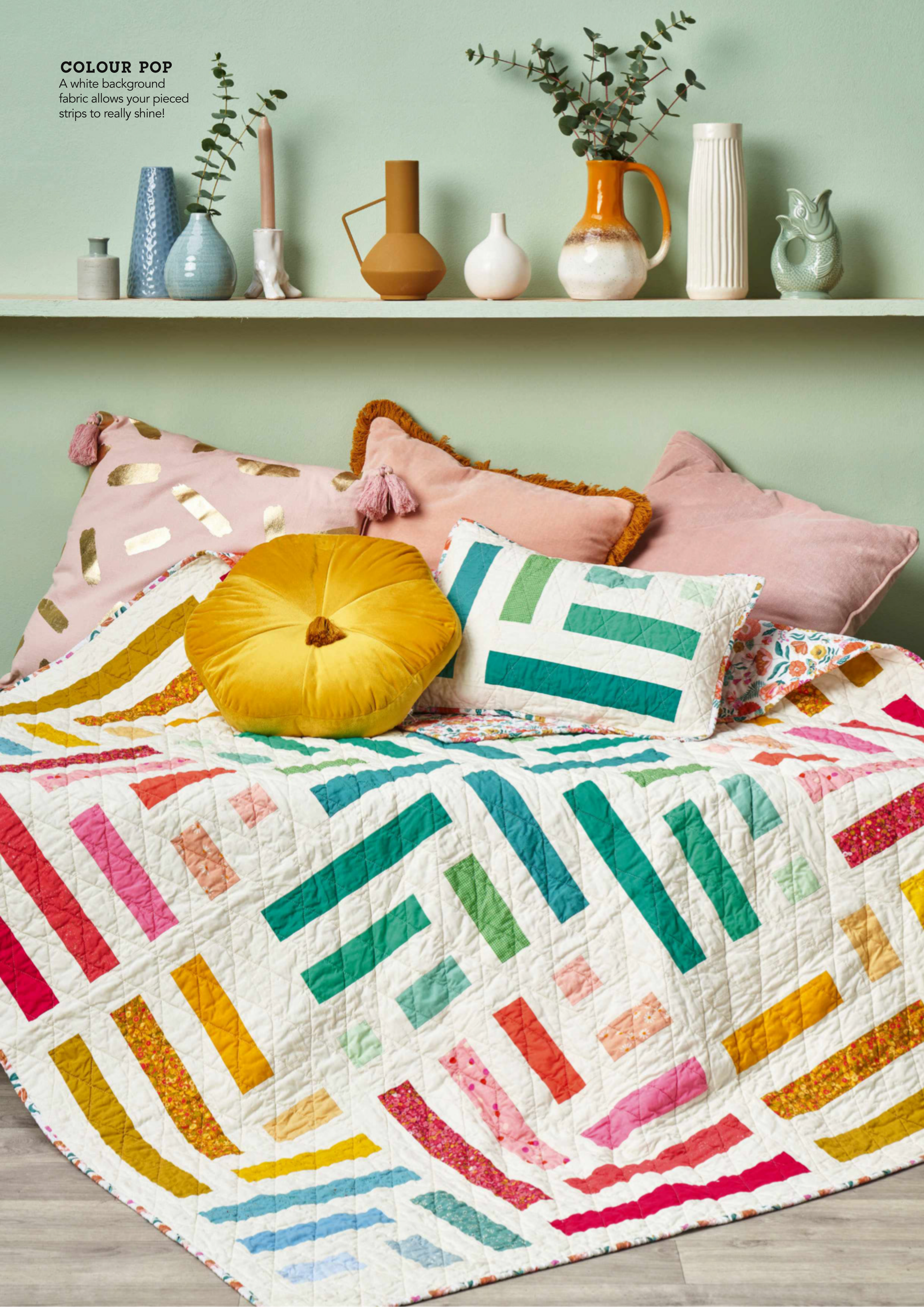
Download on the App Store

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
App Store is a service mark of Apple Inc.

"Hand sewing is time to focus on yourself"
MUST-MAKE MINI QUILTS!
On trend COLOUR BLOCKING
PATCHWORK & LOVE Quilting
Sharing your passion for fabric!
ISSUE ONE HUNDRED AND TWENTY FOUR • 2023
Fresh quilts & easy blocks for you
12 PROJECTS TO KICK-START YOUR MOJO
Make this today using super simple techniques!
Sew for JOY
Quilts to make you smile
USE YOUR STASH
Skip the store & make the most of what you have!
QUILTING GUIDE • EASY CLAMSHELLS • BEGINNER'S EPP • & MORE!

START YOUR **FREE TRIAL** TODAY!

The digital version of the magazine does not include the cover gift that you would find on print newsstand copies.

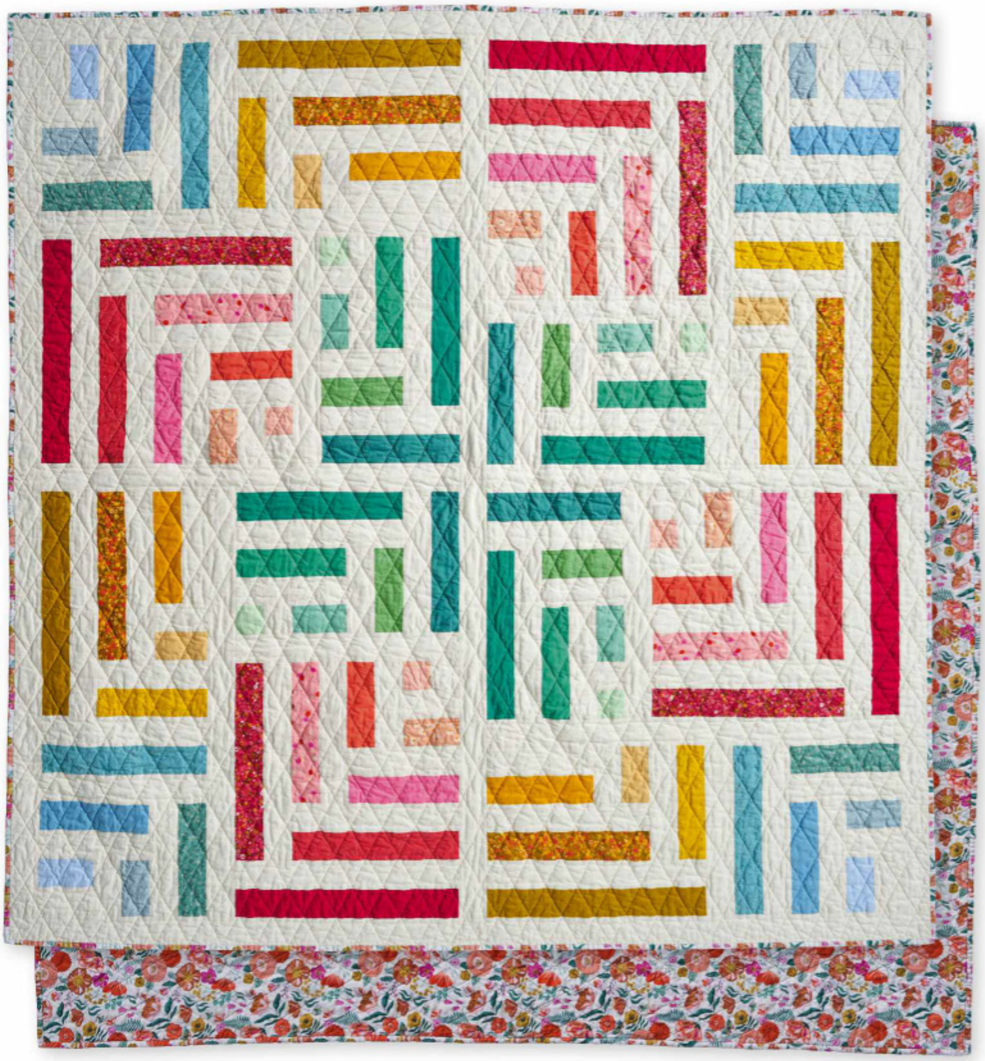


COLOUR POP
A white background fabric allows your pieced strips to really shine!

ON A ROLL

Use up Jelly Rolls or strips of fabric from your stash to create this colourful quilt and cushion in a mixture of solids and prints!

BY KATHLEEN ANDERSON



YOU WILL NEED

Quilt

- Pink fabrics: eleven (11) Jelly Roll strips, or ⅞yd total
- Green fabrics: seven (7) Jelly Roll strips, or ½yd total
- Blue fabrics: six (6) Jelly Roll strips, or ½yd total
- Yellow fabrics: seven (7) Jelly Roll strips, or ½yd total
- Background fabric: one (1) Jelly Roll (thirty nine strips), or 2¾yds total
- Backing fabric (floral): 4yds
- Binding fabric (floral): seven (7) Jelly Roll strips, or ½yd total
- Batting: 70in square

FINISHED SIZE

- 66in square

NOTES

- Seam allowances are ¼in throughout.
- Press all seams open throughout.
- WOF = width of fabric.
- RST = right sides together.
- Pattern assumes WOF is at least 42in for yardage and Jelly Rolls.
- If you are using Jelly Roll strips and want to make matching blocks like Kathleen did, you will need two matching strips for each of the coloured segments longer than 10½in.
- Background, backing and binding fabric supplied by Wool Warehouse (woolwarehouse.co.uk).

A QUILTED DIAGONAL CROSS-HATCH CONTRASTS NICELY AGAINST THE STRIPS!

FABRICS USED

- Pink, green, blue and yellow scraps in a mix of solids and prints were all from Kathleen's stash.
- The background fabric is a Jelly Roll of Bella Solids by Moda Fabrics in Porcelain.
- The backing and binding fabric is Floral White from the Flutter By collection by Bethan Janine for Dashwood Studio.

CUTTING OUT

1 Cut your coloured fabrics and binding fabric into 2½in x WOF strips (or 2½in wide strips of any length if using scraps). You will use these to subcut the pieces as

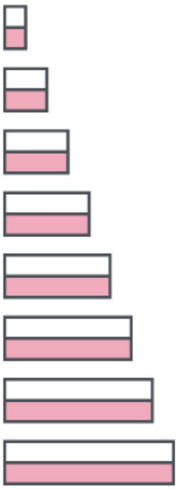


Fig 1

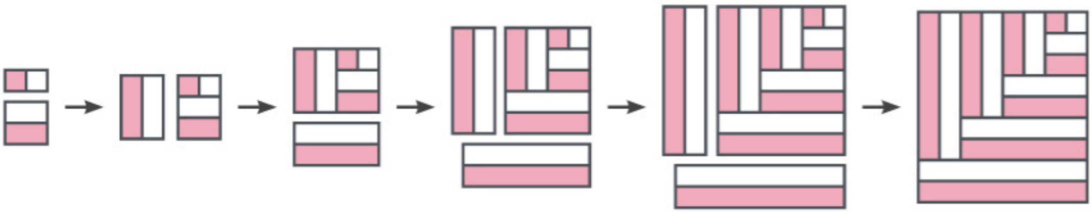


Fig 2

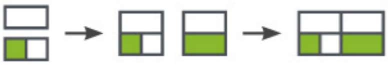


Fig 3

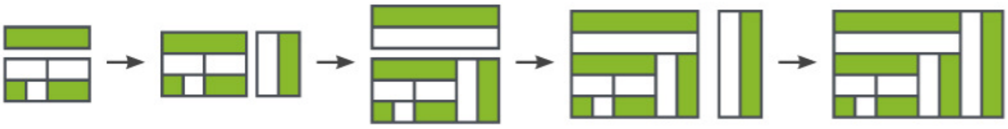


Fig 4

outlined in steps 2–7. To make matching blocks, cut all the pieces of the same size from the same fabric for each colour group, except where noted. Note that if you're using Jelly Roll strips, they will already measure 2½in wide.

2 From the background fabric, cut a total of thirty nine (39) 2½in x WOF strips (if not using Jelly Rolls). Set aside ten (10) of the strips, which will be used for borders. Subcut from the remaining strips, as outlined in step 7.

3 From the pink strips cut:
- Four (4) 16½in x 2½in.
- Four (4) 14½in x 2½in.
- Four (4) 12½in x 2½in.
- Four (4) 10½in x 2½in.
- Four (4) 8½in x 2½in.
- Four (4) 6½in x 2½in.
- Four (4) 4½in x 2½in.
- Four (4) 2½in squares.

4 From the green strips cut:
- Four (4) 12½in x 2½in.
- Four (4) 10½in x 2½in.
- Four (4) 8½in x 2½in.
- Four (4) 6½in x 2½in.
- Four (4) 4½in x 2½in.
- Four (4) 2½in squares.

5 From the blue strips cut:
- Four (4) 12½in x 2½in.
- Eight (8) 8½in x 2½in (four from each of two colours for matching blocks).
- Eight (8) 4½in x 2½in (four from each of two colours for matching blocks).

6 From the yellow strips cut:
- Four (4) 16½in x 2½in.
- Four (4) 12½in x 2½in.
- Eight (8) 8½in x 2½in (four from each of two colours for matching blocks).
- Four (4) 4½in x 2½in.

7 From the background fabric cut:
- Six (6) 30½in x 2½in.
- Twelve (12) 16½in x 2½in.
- Four (4) 14½in x 2½in.
- Twenty (20) 12½in x 2½in.
- Eight (8) 10½in x 2½in.
- Twenty (20) 8½in x 2½in.
- Eight (8) 6½in x 2½in.
- Twenty four (24) 4½in x 2½in.
- Eight (8) 2½in squares.

TOP TIP

Press each seam open as you sew, before adding the next piece.

PIECING THE PINK BLOCKS

8 Take one pink 2½in square, and sew a background 2½in square to the bottom. Then take a pink 2½in x 4½in strip, and sew to a background strip of the same size, along the long edges. Repeat with one of each pink strip, sewing to a background strip of the same size (Fig 1).

9 Sew the paired 4½in strips to the bottom of the 2½in squares, referring to Fig 2. Then sew the paired 6½in strips to the side. Repeat this process, adding the strips in order of length to the side and bottom of the block, referring to the figure for placement.

10 Repeat steps 8–9 to make a total of four pink blocks.

PIECING THE GREEN BLOCKS

11 Pair each of the 2½in, 4½in, 6½in, 10½in and 12½in green strips with a background strip of the same size and sew together, as you did for the pink blocks. Note that the 8½in green strips are not paired with a background strip.

12 Sew the paired 2½in squares to a single 2½in x 4½in background strip, then sew the paired 4½in strips (Fig 3).

13 Join a green 2½in x 8½in strip to the top of the unit. Then sew the remaining paired units to the side and the top of the block, referring to Fig 4 for the correct placement.

14 Repeat steps 11–13 to make a total of four green blocks.

PIECING THE BLUE BLOCKS

15 Pair each of the blue strips with a background strip of the same size and sew them together, exactly as you did for the other blocks.

16 Sew two pairs of 4½in strips together, rotating as shown. Then add the 8½in strips and the 12½in strips (Fig 5). Repeat to make a total of four blue blocks.

PIECING THE YELLOW BLOCKS

17 Pair each of the yellow strips with a background strip of the same size and sew them together, exactly as you did for the other blocks.

18 Sew an 8½in strip pair to the right of the 4½in strip pair. Then sew a 12½in strip pair to the top. Sew another 8½in strip pair to the left, then sew a 16½in strip pair to the top to finish (Fig 6). Repeat to make four yellow blocks.

JOINING THE BLOCKS

19 Arrange one of each block as shown in Fig 7. Sew a 12½in background strip between the blue and yellow blocks. Then sew a 16½in background strip between the pink and green block. Join the two pairs of blocks with a 30½in background strip in between.

20 Repeat the process in step 19 to make all four joined block units.

21 Take two background 2½in x WOF strips, and sew them together along the short edges with a diagonal seam. Repeat with the remaining WOF strips, to make five long sashing strips.

22 Arrange the joined block units in a four-patch, rotating so the green blocks are all towards the centre, referring

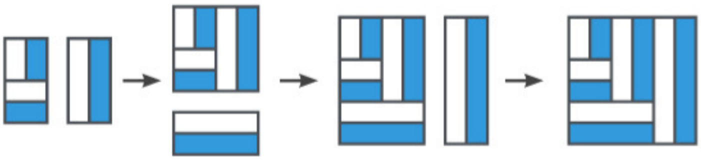


Fig 5

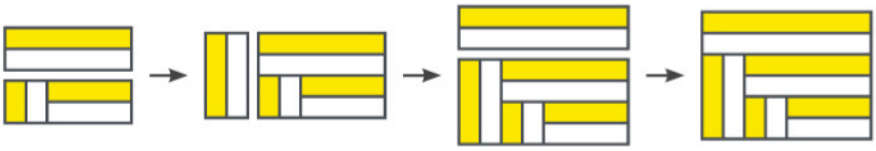


Fig 6

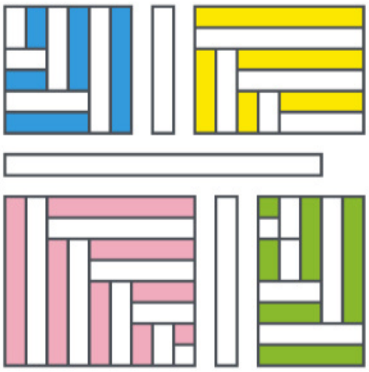


Fig 7

Each block is slightly different, so read all instructions carefully!

to the Layout Diagram for the correct placement. Join the blocks in pairs, with a background 2½in x 30½in strip in between.

23 Use one of the long sashing strips to join the paired blocks, taking care to align the block edges. Trim the edges of the sashing strip with the sides of the quilt.

24 Sew a sashing strip to the top and bottom of the quilt, trimming the edges even. Sew the remaining sashing strips to either side of the quilt. Then neatly square up the quilt top.

QUILTING AND FINISHING

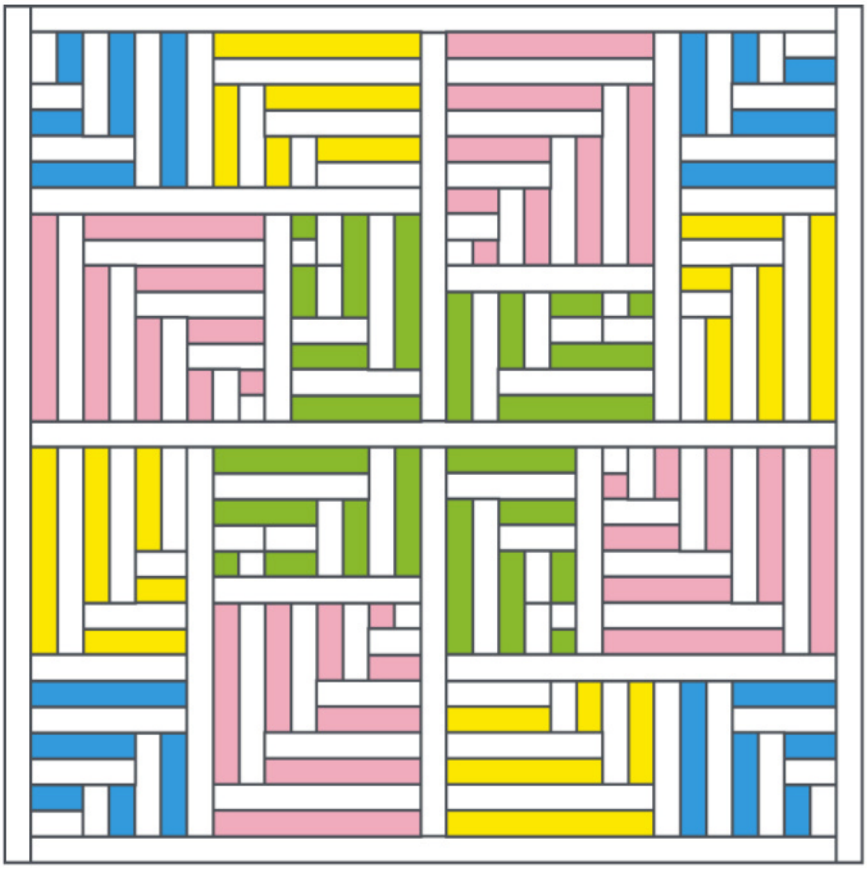
25 Cut the backing fabric in half across the width. Remove the selvedges and sew the two pieces together using a ½in seam. Press the seam open.

26 Press the quilt top and the backing well. Make a quilt sandwich by placing the backing fabric right side down, then layer the batting on top, then place the quilt top centrally and right side up. Baste the layers together using pins, spray or your preferred basting method.

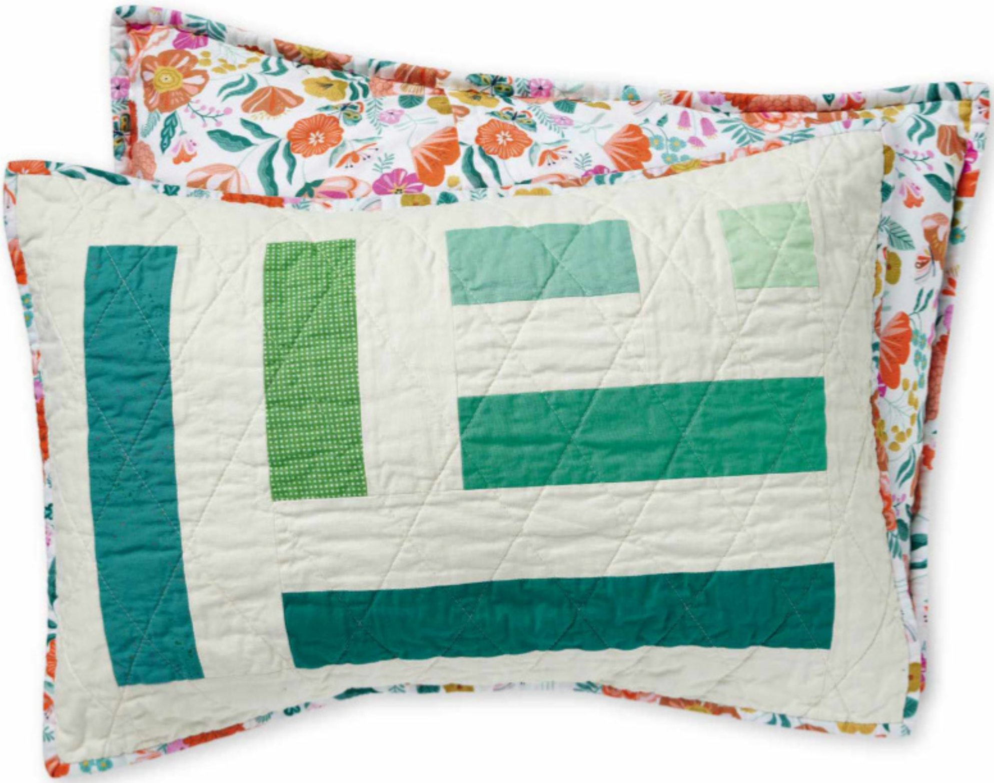
27 Quilt as desired. Kathleen chose a 60-degree diagonal crosshatch design, using Aurifil 50wt thread in Light Sand (2000). Trim off the excess batting and backing fabric and square up the quilt.

28 Sew the binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with the wrong sides together, and press along the full length.

29 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily with pins or clips. Hand or machine stitch in place to finish.



Layout Diagram



YOU WILL NEED

Cushion

- Assorted green fabric scraps: one (1) fat quarter total (see Cutting Out for exact sizes)
- Background fabric: three (3) Jelly Roll strips, or ¼yd
- Lining fabric: 22in x 16in
- Backing and binding fabric (floral): ⅝yd
- Batting: 22in x 16in

FINISHED SIZE

- 20in x 14in

JUST ONE BLOCK IS NEEDED FOR THIS CUSHION PROJECT, MAKING IT A SPEEDY SEW

CUTTING OUT

1 From green fabric cut:
- One (1) 12½in x 2½in.
- One (1) 10½in x 2½in.
- One (1) 8½in x 2½in.
- One (1) 6½in x 2½in.
- One (1) 4½in x 2½in.
- One (1) 2½in square.

2 From the background fabric cut:
- Two (2) 16½in x 2½in.
- Two (2) 14½in x 2½in.
- One (1) 12½in x 2½in.
- One (1) 10½in x 2½in.
- One (1) 6½in x 2½in.
- Two (2) 4½in x 2½in.
- One (1) 2½in square.

3 From the backing and binding fabric cut:
- Two (2) 14½in x 15in.
- Two (2) 2½in x WOF (binding).

PIECING THE BLOCK

4 Follow steps 11–13 of the quilt instructions to make one block.

5 Sew a 16½in length of background fabric to both long sides of the block. Then sew a 14½in length of background fabric to both shorter sides.

ASSEMBLING THE CUSHION

6 Baste the block with the batting and lining pieces and quilt as desired. Kathleen matched the quilt's 60-degree diagonal crosshatch design, using Aurifil 50wt thread in Light Sand (2000).

7 Trim off the excess batting and lining fabric, squaring up to 20½in x 14½in.

8 Press under ½in along one 14½in edge of a backing piece. Press under ½in again to enclose the raw edge. Topstitch in place. Then, repeat this process with the second backing piece.

FINISHING THE CUSHION

9 With the cushion top right side down, place both backing pieces on top, both right side up. Align the raw edges around the cushion top, with the hemmed edges overlapping in the centre. Pin or clip in place, then baste around the outer edge.

10 Sew the binding strips together end-to-end with diagonal seams. Trim away the excess and press the seam open. Fold in half, with the wrong sides together, and then press along the full length of the combined strips.

11 Attach the binding to the right side of the cushion, creating neat mitres at each corner. Fold the binding over to the back of the cushion. Pin or clip in place, then sew by hand or machine to finish.

Kathleen Anderson

Kathleen loves to create modern quilt patterns that mix traditional block ideas with lots of colour!

cowdenquiltschool.com

cowdenquiltschool

BERNINA 570 QE
KAFFE EDITION

SHOW YOUR COLOURS!

KAFFE
BERNINA

BUY THE B 570 QE KAFFE EDITION AND GET THE EMBROIDERY MODULE **AT A 50% DISCOUNT***

Let your creativity blossom! The BERNINA 570 QE Kaffe Edition was designed by textile artist Kaffe Fassett. Gorgeous decorative stitches and embroidery motifs by Kaffe are built-in. In addition, the machine offers the latest sewing and embroidery functions. It is now available in a limited-time special offer with a 50 % discount on the BERNINA Embroidery Module M!

To find out more, call 020 7549 7849, visit www.bernina.co.uk or email info@bernina.co.uk

* Terms and Condition apply. See www.bernina.co.uk for full details. Optional offer to purchase the embroidery module at 50% discount must be redeemed within 3 months of date of purchase or by 30 September 2023 whichever is sooner. Valid only with purchase of a new B 570 QE Kaffe Edition from authorised, participating BERNINA stockists. 7 Year warranty valid on machines purchased between 1/8/2013 and 31/12/2023 from an authorised BERNINA UK stockist.

7 YEARS WARRANTY* BERNINA UK EXCLUSIVE

Swiss Heritage since 1893

made to create BERNINA

GET TO KNOW:

Aneela Hoey

Moda Fabrics designer **Aneela Hoey** spills all with **Sadia Nowshin,** chatting happy colours, rejecting mood boards and taking inspiration from the school run

Aneela Hoey's love for fabric design came from an adjacent passion: art lessons at school. "I always kept myself surrounded with paper, paint, colouring pens, scissors, glue and anything else I could find a way to use," she shares, revealing a love for making things from an early age.

Her pivot to fabric came about when visiting the Winchester School of Art for an open day with a friend, deliberating about which discipline to specialise in for a degree course. "As soon as I walked into the textiles department at Winchester, I knew I had found what I was looking for." She embarked on a degree in Printed Textiles, kicking off a career in designing.

Aneela's recent Pips collection for Moda Fabrics also has threads connecting it to the past. "The three feature prints from Pips are actually reprints from my debut line for Moda, Sherbet Pips, which was released in 2011," inspired by the school run. Her two daughters, who were seven and ten at the time, would scooter to school alongside their friends – and their innate playfulness made its way into Aneela's work. Her children were often the muses for her earlier works – since then, more recent collections have been drawn "from sketches and other artwork [she's] created".

> *The emotions evoked by a colour palette are also important to Aneela. "I work with those that make me excited and happy"*

Aneela's print fabrics aren't just for quilts: they look great on handmade accessories such as notebook covers and pouches too!

For the refreshed version, she created a fresh new colour palette. "I wanted shades that were fully saturated, bright and happy but purposefully steered away from primary colours" Aneela notes. And while the prints in the fabric collection are a natural choice for children's products, they're also perfect for anyone who wants "colourful conversational prints" in their projects, and are a great companion to her previous collection, Meander.

Stay up to date

- aneelahoey.com
- aneelahoey
- modafabrics.com
- modafabrics

Aneela's daughters are often the inspiration for her playful prints, such as the children scootering and swinging in her latest range, Pips

When it comes to the end purpose of her prints, the potential projects that the fabrics could be used for tend to have a bearing on Aneela's design process. When designing for Moda, she notes that "generally the designs need to work well when cut into smaller pieces and sewn together" as they will likely be used for sewing and quilting. Aneela adds, "I also include prints that will specifically work well for binding, backing, pockets or linings within each collection". If she finds herself designing for other uses, like home decor or apparel, "different factors would be taken into consideration and some design aspects would be altered accordingly," tailoring each print to its intended product.

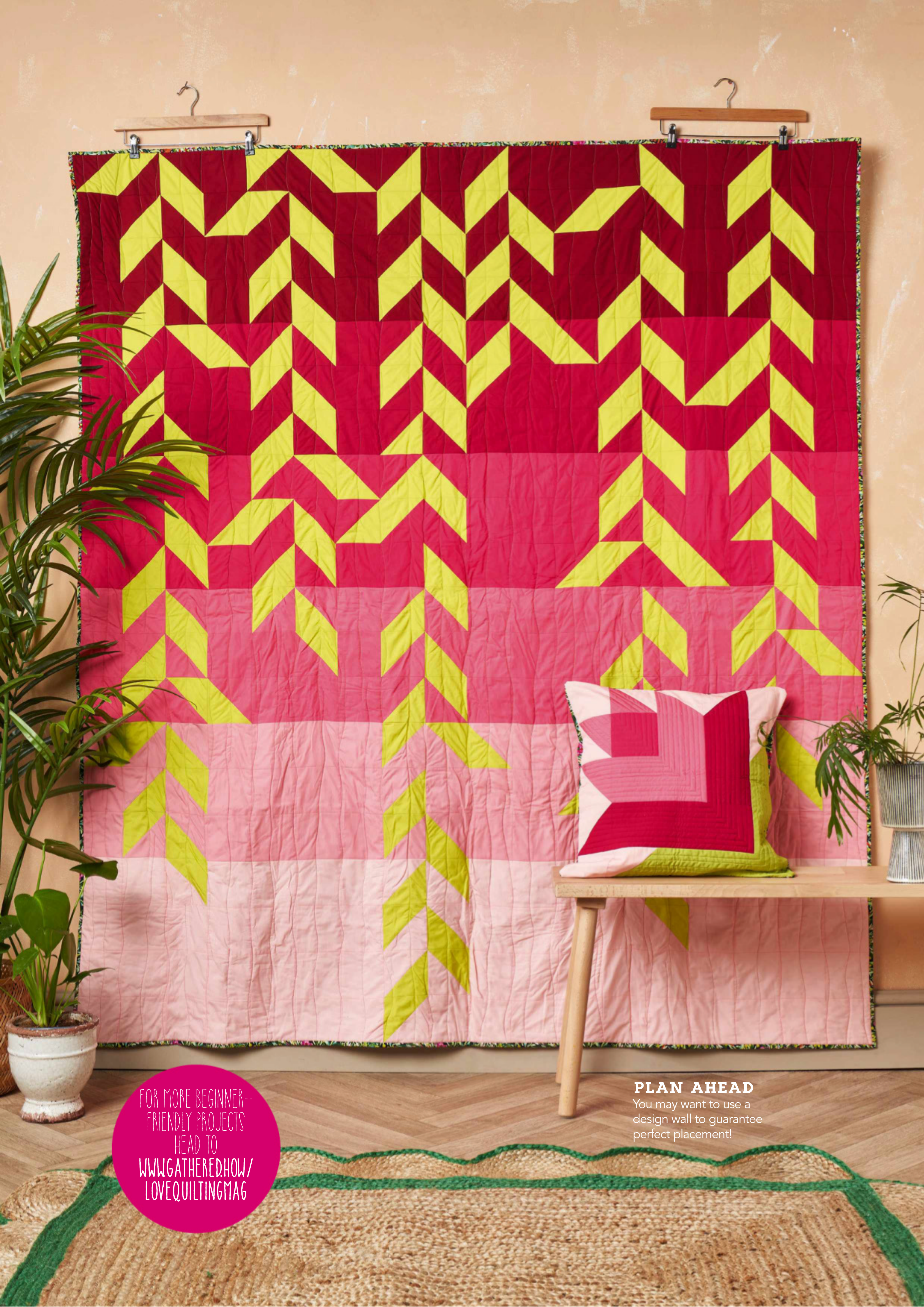
Though the end purpose shapes the design, Aneela's colour choice is a little more fluid. While she recognises that she definitely has "a favoured selection of colours [she's] drawn towards," she generally picks the colours of a print "largely by intuition". The emotions evoked by a palette are also important, she notes, saying "I work with those that make me excited and happy". Once chosen, there's always room for the selection to change: "I may have a loose vision at the outset, but it always progresses and evolves further as I work."

That initial loose vision, Aneela reveals, isn't always an organised affair. "I usually start by looking at recent artwork and trying things together to see what works. I never seem to get around to creating a mood board." Instead, "things usually remain in a mixed pile of sketches, ideas, notes, strands of yarn, labels and so on". The next step is taking the ideas onto the screen, heading to Adobe Illustrator and Photoshop to either scan artwork and continue her design process, or recreate them digitally.

The development of design and working out a colour palette are big parts of Aneela's process – but what's her favourite part of the profession? "The best bit", she settles on, "is always when I get to see my newest work on fabric for the first time; it never gets old!"

sadianowshin.journoportfolio.com

sadianowshin_



FOR MORE BEGINNER-FRIENDLY PROJECTS HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG

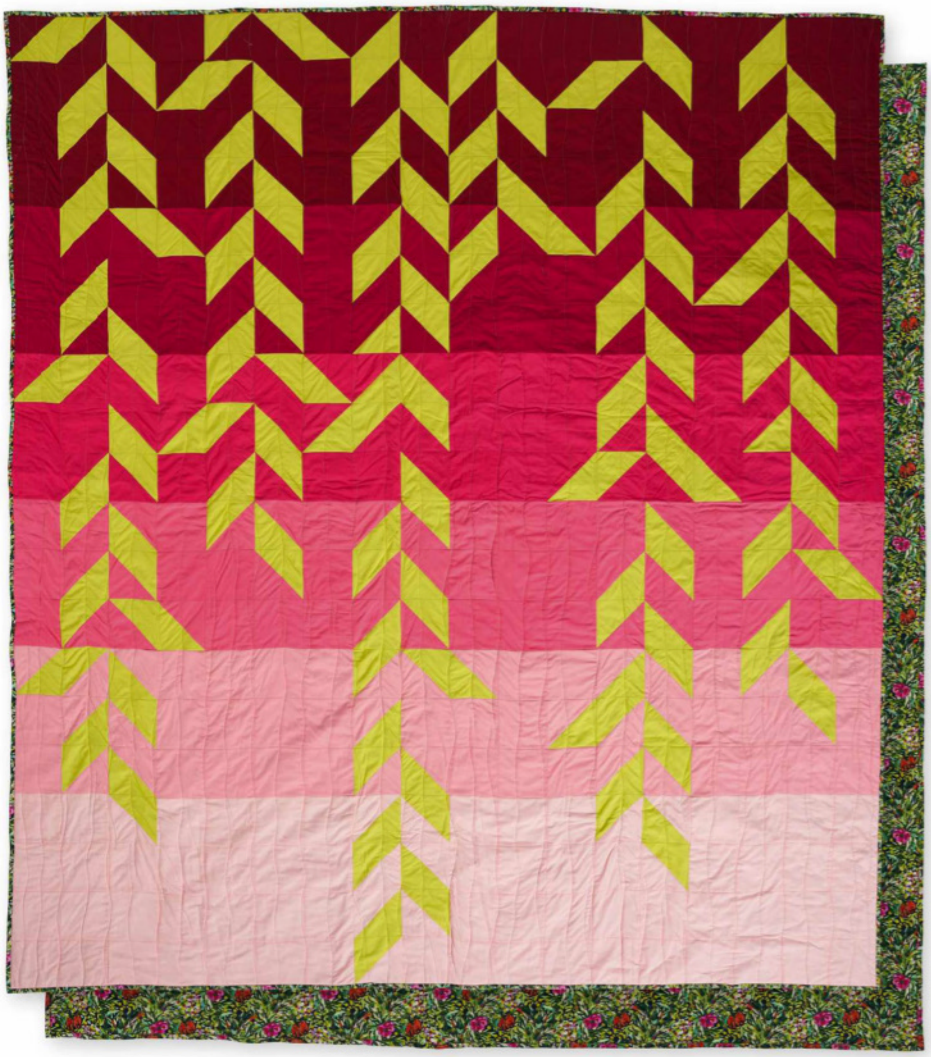
PLAN AHEAD

You may want to use a design wall to guarantee perfect placement!

CASCADING VINES

Simple squares and Half-square Triangles combine to create this beginner-friendly, nature-inspired quilt and coordinating cushion

BY NICOLE CALVER



YOU WILL NEED

Quilt

- Fabric A (yellow): 2¼yds
- Fabric B (burgundy): 1yd
- Fabric C (red): 1yd
- Fabric D (hot pink): ¾yd
- Fabric E (mid pink): ¾yd
- Fabric F (light pink): 1yd
- Fabric G (pale pink): 1yd
- Backing fabric: 6yds
- Binding fabric: ⅝yd
- Batting: 78in x 86in
- One (1) copy of the HST template (optional)

FINISHED SIZE

- 72in x 80in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open unless otherwise instructed.
- This pattern assumes width of fabric is at least 42in.
- Press fabrics well before cutting.
- Press well after sewing each seam.
- Templates include seam allowances where necessary.
- RST = right sides together
- WOF = width of fabric.
- HST = Half-square Triangle.
- Fabrics supplied by Art Gallery Fabrics (artgalleryfabrics.com).

PLACE YOUR FABRICS CAREFULLY TO ACHIEVE THIS COLOUR GRADIENT EFFECT

FABRICS USED

Solid fabrics are all from the Pure Solids collection by Art Gallery Fabrics, as follows:

- Fabric A: Lemonade.
- Fabric B: Candied Cherry.
- Fabric C: Spiceberry.
- Fabric D: Cherry Lipgloss.
- Fabric E: Cactus Flower.
- Fabric F: Quartz Pink.
- Fabric G: Crystal Pink.

Plus backing fabric is Writers Garden by Bari J, also from Art Gallery Fabrics.

CUTTING OUT

1 From Fabric A cut:

- Nineteen (19) 4¼in x WOF.

2 From Fabric B cut:

- Five (5) 4¼in x WOF.
- Three (3) 4½in x WOF. Subcut twenty five (25) 4½in squares.

3 From Fabric C cut:

- Four (4) 4¼in x WOF.
- Three (3) 4½in x WOF. Subcut nineteen (19) 4½in squares.

4 From Fabric D cut:
- Three (3) 4¼in x WOF.
- Three (3) 4½in x WOF. Subcut twenty one (21) 4½in squares.

5 From Fabric E cut:
- Three (3) 4¼in x WOF.
- Three (3) 4½in x WOF. Subcut twenty seven (27) 4½in squares.

6 From Fabric F cut:
- Three (3) 4¼in x WOF.
- Four (4) 4½in x WOF. Subcut thirty one (31) 4½in squares.

7 From Fabric G cut:
- One (1) 4¼in x WOF.
- Seven (7) 4½in x WOF. Subcut sixty one (61) 4½in squares.

8 From the binding fabric cut:
- Nine (9) 2¼in x WOF.

9 From the backing fabric cut:
- One (1) 36in x WOF. Subcut three (3) 14in x 36in.
- Two (2) 90in x WOF.

MAKING THE HST UNITS

10 Pair one Fabric A and Fabric B 4¼in x WOF strip with the right sides together and sew along both long edges.

11 Take your HST template and align the dashed guidelines with the seam marking at the bottom on one end of the strip (Fig A). Or, you can opt to use a square quilting ruler, aligning the 4½in marks with the seam (Fig B).

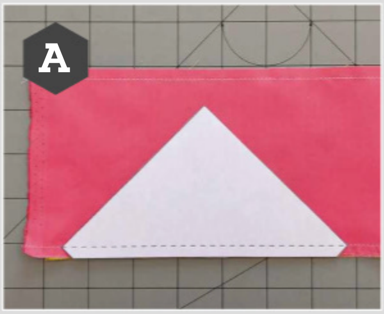
12 Cut along the edges of the template (Fig C). Press the unit open, and check that it measures 4½in square (Fig D).

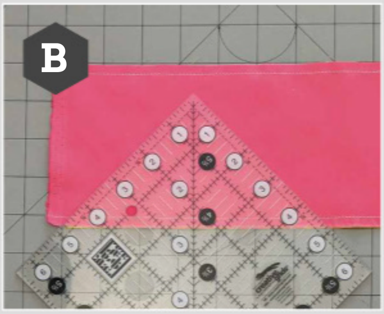
13 Repeat the process in steps 11–12, turning your ruler or template to align with the stitching at the top of the strip (Fig E). Continue in this manner down the length of the strip to cut at least eleven HSTs from the strip set.

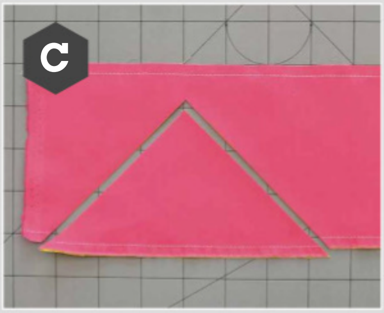
14 Repeat the process in steps 10–13 with four more Fabric A and B strips to make a total of forty seven HSTs.

15 Use the same process in steps 10–13 to make the following HSTs:
- Four Fabric A/C strips for a total of thirty five HSTs.
- Three Fabric A/D strips for a total of thirty three HSTs.
- Three Fabric A/E strips for a total of twenty seven HSTs.
- Three Fabric A/F strips for a total of twenty three HSTs.
- One Fabric A/G strip for a total of eleven HSTs.

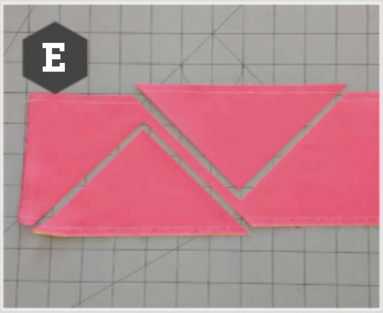
MAKING THE HST UNITS

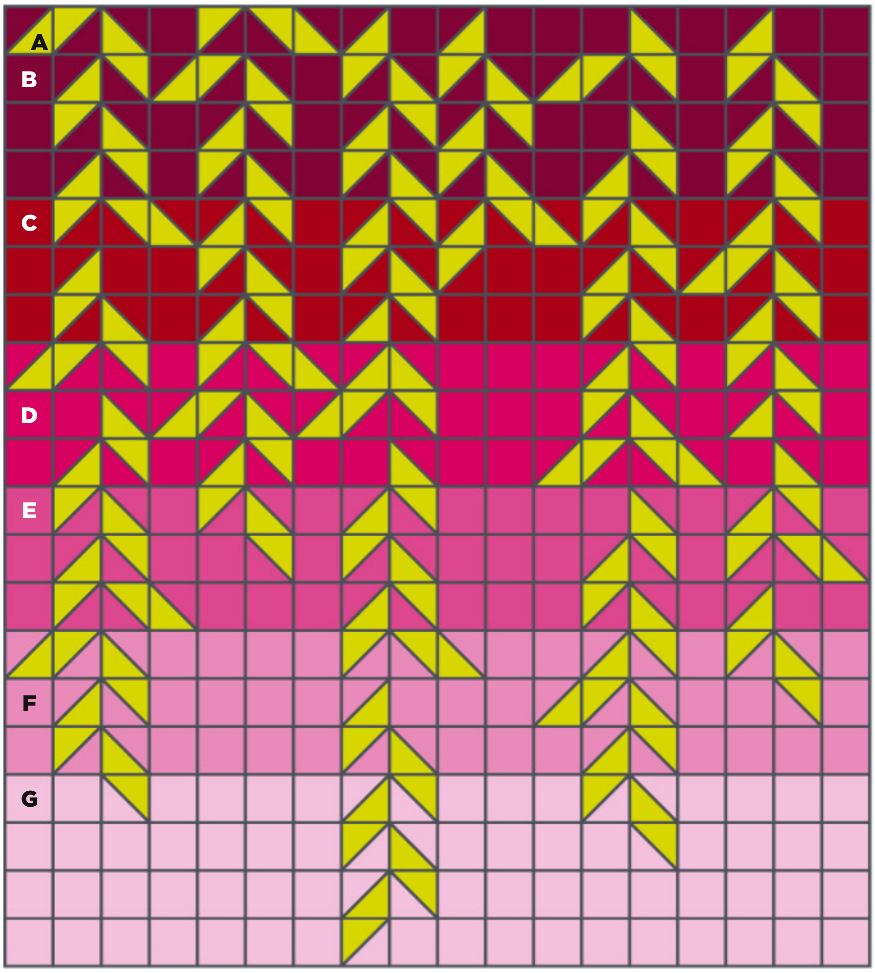

A


B


C

D


E



Quilt Layout Diagram

ASSEMBLING THE QUILT TOP AND FINISHING

16 Arrange your HSTs and solid pieces as shown in the Quilt Layout Diagram and sew together in rows. Pay close attention to the placement of the fabrics to achieve the gradient effect. Then finish the quilt top by sewing the rows together.

17 Take your three 14in x 36in backing pieces and sew them together into one long length along the short edges, using a ½in seam allowance. Make sure to press the seams to one side.

18 Sew the two 90in x WOF backing pieces together along the long edges, using a ½in seam allowance. Press the seam to one side. Sew the backing piece from step 17 along the long edge and then trim away any excess fabric.

19 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

20 Quilt as desired. Nicole quilted wavy lines to complement the natural theme of the quilt. Trim off the excess batting and backing fabric and square up the quilt to approx 72½in x 80½in.

21 Sew the nine 2¼in x WOF binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with the wrong sides together, and press.

22 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily with pins or clips. Hand or machine stitch in place to finish.

YOU WILL NEED

Cushion

- Fabric A (lime green): one (1) fat quarter
- Fabric B (red): one (1) fat quarter
- Fabric C (hot pink): at least 4½in square
- Fabric D (mid pink): one (1) fat quarter
- Fabric E (pale pink): one (1) fat quarter
- Backing fabric: ½yd
- Lining fabric: 22in square
- Batting: 22in square

FINISHED SIZE

- 20in square

FABRICS USED

Solids are all from the Pure Solids collection by Art Gallery Fabrics, as follows:

- Fabric A: Dark Citron.
- Fabric B: Spiceberry.
- Fabric C: Cherry Lipgloss.
- Fabric D: Cactus Flower.
- Fabric E: Crystal Pink.

Plus backing fabric is Writers Garden by Bari J, also from Art Gallery Fabrics.

CUTTING OUT

1 From Fabric A cut:
- One (1) 5in square.
- One (1) 4½in x 8½in.
- One (1) 4½in x 12½in.

2 From Fabric B cut:
- One (1) 5in square.
- One (1) 4½in x 8½in.
- One (1) 4½in x 12½in.

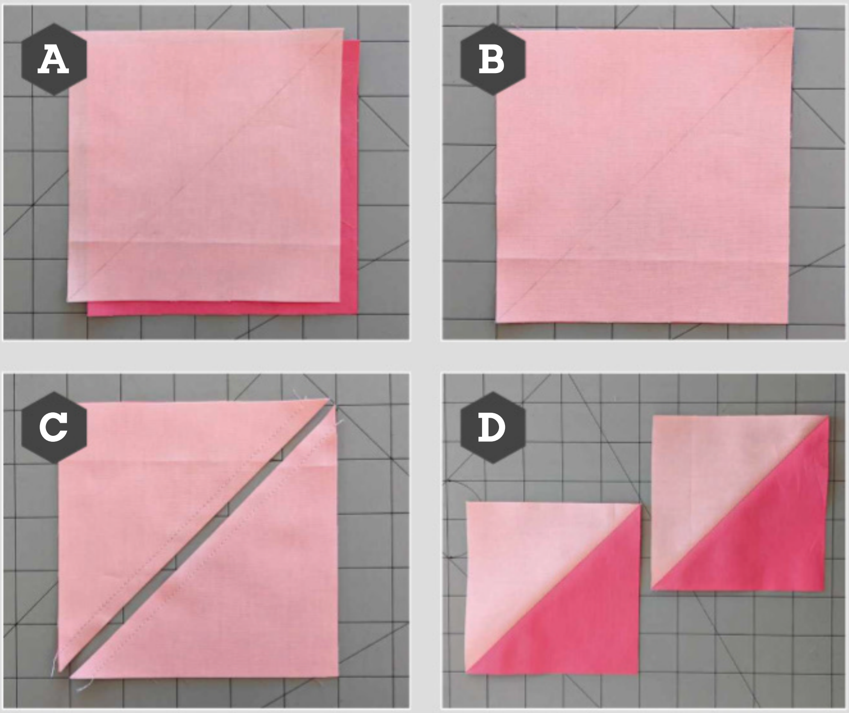
3 From Fabric C cut:
- One (1) 4½in square.

4 From Fabric D cut:
- One (1) 4½in square.
- Two (2) 5in squares.
- One (1) 4½in x 8½in.

5 From Fabric E cut:
- Three (3) 4½in squares.
- Four (4) 5in squares.

A FLORAL BACKING FABRIC PERFECTLY COMPLEMENTS THE CUSHION TOP DESIGN!

MAKING THE HST UNITS



6 From the backing fabric cut:
- Two (2) 20½in x 16in.

MAKING THE HST UNITS

7 Pair one Fabric D and Fabric E 5in square RST and draw a line diagonally from corner to corner, as shown in Figs A–B. Sew ¼in away from the drawn line on either side and cut on the line (Fig C). Press the units open and square up to measure 4½in square, as shown in Fig D. This process makes two HSTs.

8 Repeat the process in step 7 with the remaining 5in squares of Fabrics D and E for a total of four HSTs.

9 Use the same process in step 7 to make the following HSTs:
- One Fabric A/E 5in square for a total of two HSTs.
- One Fabric B/E 5in square for a total of two HSTs.

ASSEMBLING THE PILLOW TOP AND FINISHING

10 Arrange two Fabric D/E HSTs with a Fabric E and Fabric C 4½in square. Sew them together in pairs, then sew the pairs together, as shown in Fig 1.

11 Arrange the remaining HSTs and the Fabric A, B, D and E pieces as they are shown in Fig 2. Then neatly sew the pieces together to make strips, as shown.

12 Sew the shorter Fabric D unit to the right of the unit from step 10, then sew the longer Fabric D unit to the bottom of the unit. Repeat this process to add the Fabric B units, followed by the Fabric A units, as shown in Fig 3.

13 Press the cushion top and lining well. Make a quilt sandwich by placing the lining fabric right side down, the batting on top, then place the cushion top centrally and right side up. Baste the layers together using your preferred method.

14 Quilt as desired. Trim off the excess batting and backing fabric and square up the cushion top to 20½in square.

15 Press under one long edge of a backing fabric piece by ½in. Press under ½in again to enclose the raw edge and topstitch in place. Repeat this process with the second cushion backing piece.

16 Place the cushion top right side up. Layer one backing rectangle on top, with the right side down, hemmed edge in the centre and raw edges aligned at the top and sides. Then layer the second backing rectangle, right side down, hemmed edge in the centre and raw edges aligned at the bottom and sides.

17 Sew around all four sides and finish the edges with an overlock or zig-zag stitch to tidy up. Turn right side out and insert a cushion pad to finish the cushion.

Nicole Calver
Nicole's signature style combines classic quilting techniques with modern prints and colour palettes
snipssnippets.ca
snipssnippets

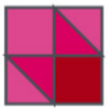


Fig 1

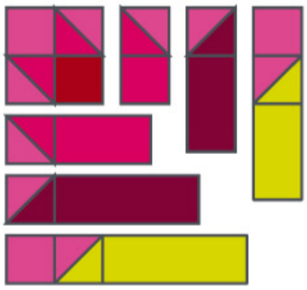


Fig 2

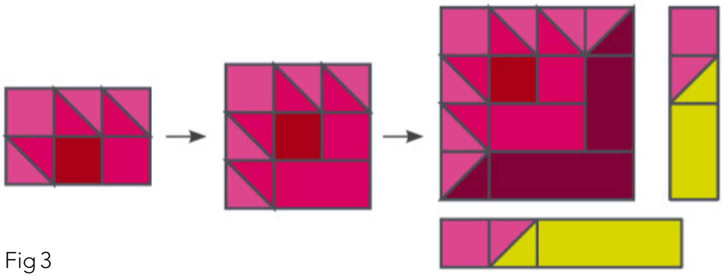
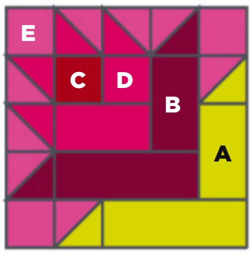


Fig 3



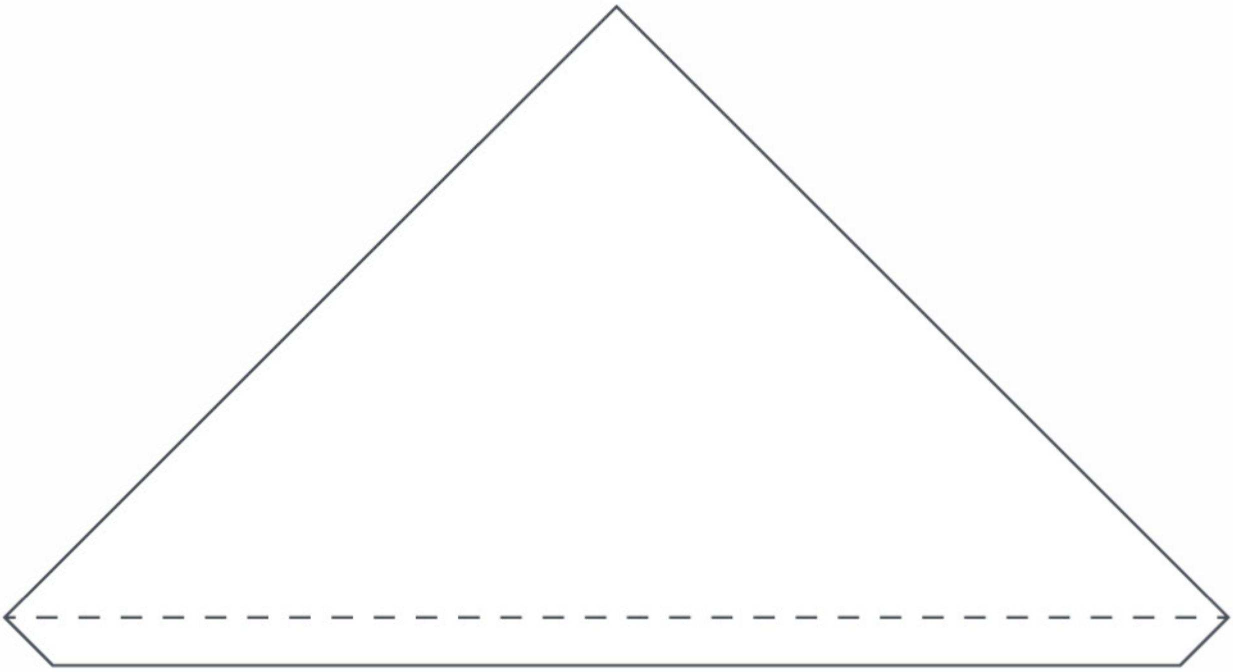
Cushion Layout Diagram

Simple HST units are all that's needed for this beginner-friendly block!

DOWNLOAD AND PRINT
FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/
LOVEQUILTINGMAG

CASCADING VINES

HST Template
ACTUAL SIZE



SCAN HERE!

Scan the QR code below to download and print full-size templates

Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

yarn fabric needles & hooks haberdashery buttons ribbons
WOOL WAREHOUSE
Get 10% OFF EVERYTHING!* Discount code: LPQ124
We stock all 330 shades!
£2.19 per fat quarter
Moda: Bella Solids
£3.39 per fat quarter
Lewis & Irene: Celtic Faeries
Lewis & Irene
LIBERTY FABRIC
andover
moda
makower
FreeSpirit
The Crafty Cotton Co
dashwood studio
Kingfisher FABRICS
CAMELOT FABRICS
Penny Rose Fabrics
Trimits
michael miller FABRICS
ROSE & HUBBLE
Clothworks
WINDHAM FABRICS
sew simple
STUDIO e fabrics
Riley Blake DESIGNS
ROBERT KAUFMAN FABRICS
We're proud to stock all these leading brands!
£3.49 per fat quarter
Makower: Jaipur
£2.69 per fat quarter
Robert Kaufman: Kona Solids
£4.24 per fat quarter
Liberty Fabrics: London Parks
FREE UK DELIVERY on orders over £25

www.woolwarehouse.co.uk

01926 882818 or 0800 505 3300 | hello@woolwarehouse.co.uk

No minimum order. £2.95 delivery charge for UK orders under £30.
* Discount code not valid on sale items.

Nellies
Fabric Shop
Fabric
Yarn
Haberdashery
Why not visit our online store at

We stock Liberty, Makower, Moda, Ruby Star, Riley Blake, Gutermann, Mettler, Wadding and much more.

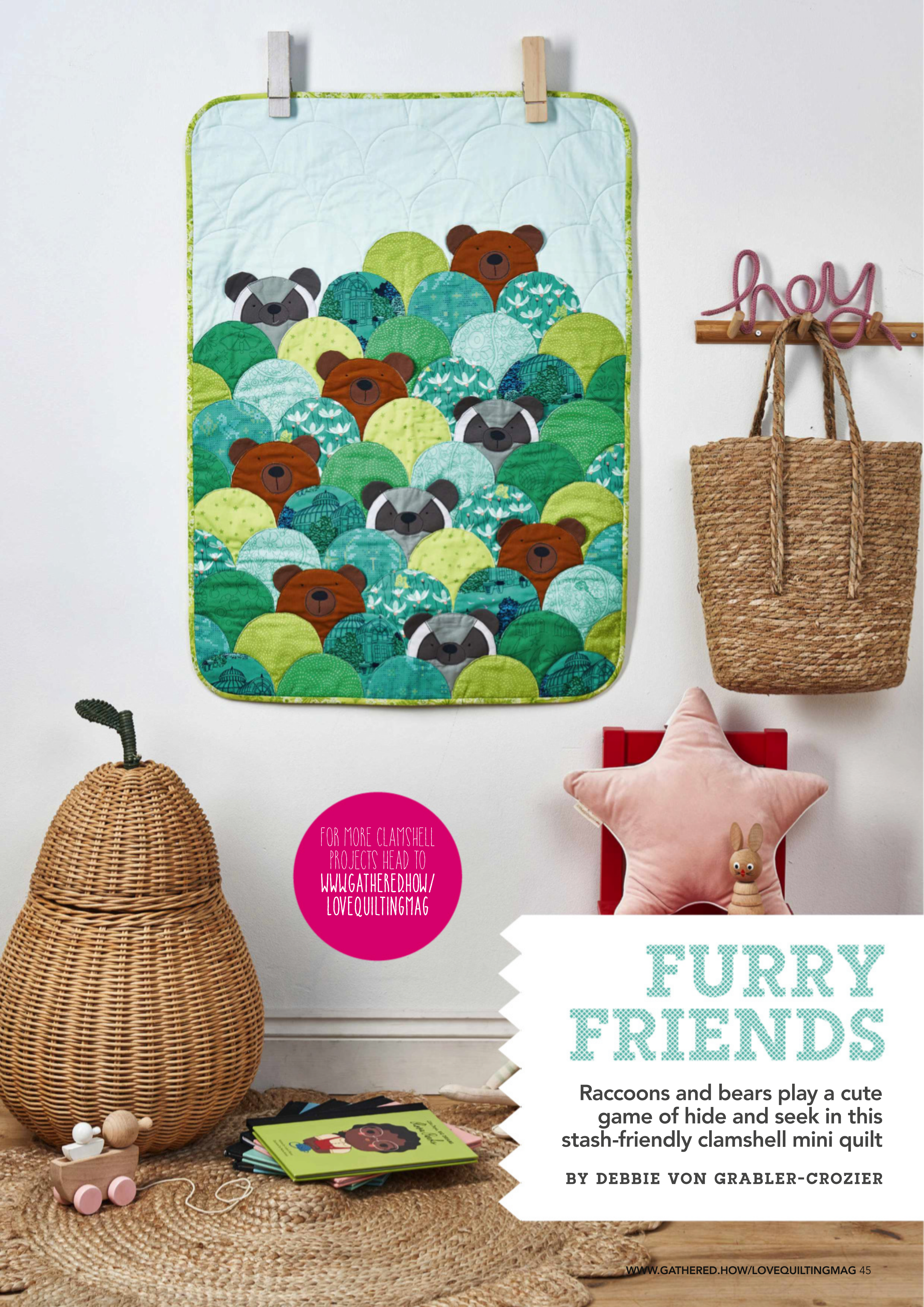
Nellies Fabric Shop,
New Road, Pershore,
Worcestershire, WR10 1BY
01386 244554
nelliesfabricshop@gmail.com

www.nellies.store

LOVE PATCHWORK & Quilting
Sharing your passion for fabric!
*LP&Q reader survey – Jan 2015.

- Our readers spend over 6 hours enjoying patchwork and quilting each week, with 49% also sewing for home and gifts!
- 80% say they find advertising useful and 83% regularly buy from independent shops or online retailers.
- Our readers love fabric, quilting patterns, accessories, craft courses and workshops*

To find out how we can help to market your company, contact Lou at **lou.dunn@ourmedia.co.uk** or Tiffany at **tiffany.delogu@ourmedia.co.uk**

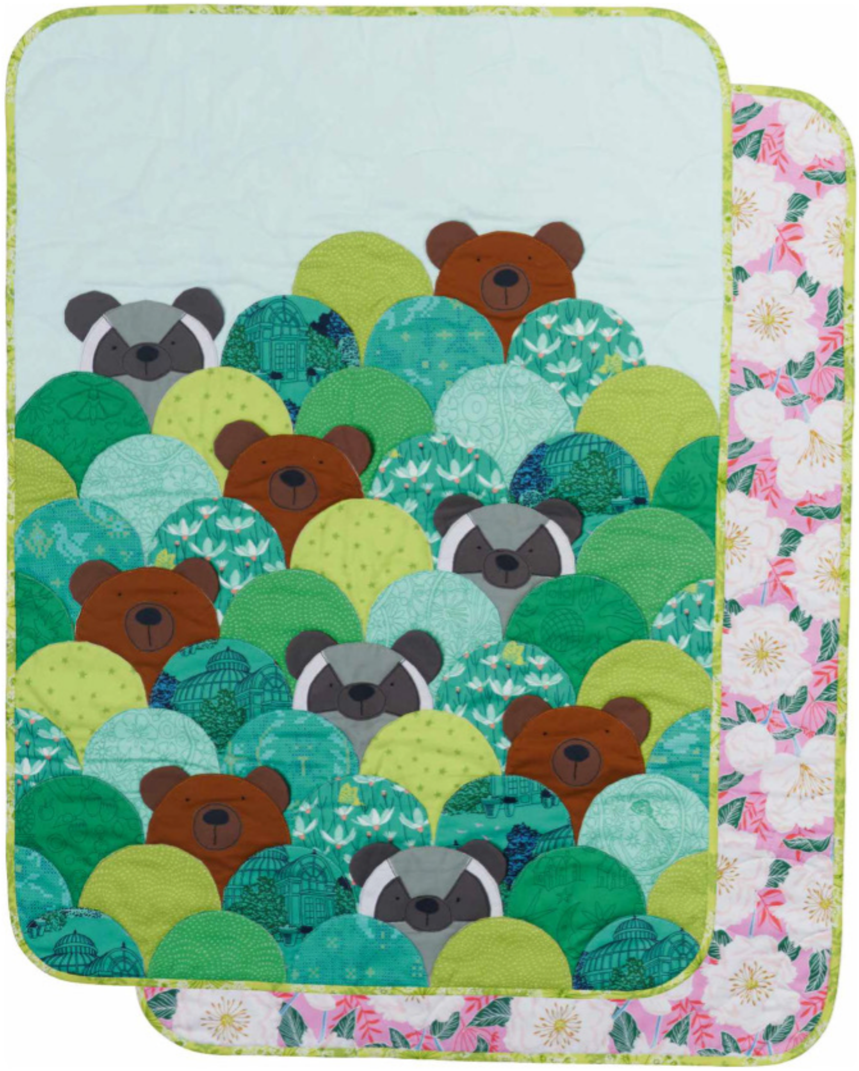


FOR MORE CLAMSHELL PROJECTS HEAD TO WWW.GATHERED.HOW/ LOVEQUILTINGMAG

FURRY FRIENDS

Raccoons and bears play a cute game of hide and seek in this stash-friendly clamshell mini quilt

BY DEBBIE VON GRABLER-CROZIER



GIVE CHARACTER TO YOUR FURRY FRIENDS BY ADDING EMBROIDERED FACIAL FEATURES

YOU WILL NEED

- Assorted prints for clamshells: approx 1yd total
- Black fabric: one (1) fat eighth
- White fabric: one (1) fat eighth
- Light grey fabric: one (1) fat quarter
- Medium grey fabric: one (1) fat quarter
- Caramel fabric: one (1) fat quarter
- Medium brown fabric: one (1) fat quarter
- Background fabric: 1yd
- Backing fabric: 1yd
- Binding fabric: ½yd
- Batting: 29in x 37in
- Fusible interfacing (20in width): 2yds
- Fusible web (20in width): ½yd
- Black embroidery thread for the appliqué details
- One (1) copy of the Clamshell template that came with this issue
- One (1) copy each of the Bear and Racoon templates and Layout Guides

FINISHED SIZE

- 27in x 35in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams open, unless otherwise instructed.
- Read pattern in full before you begin.
- RST = right sides together.
- Fabrics supplied by Wool Warehouse (woolwarehouse.co.uk).
- Debbie used Vlieseline 80/20 cotton mix batting (vlieseline.com).

FABRICS USED

Fabrics are an assortment of prints and solids from Wool Warehouse.

CUTTING OUT

1 From the assorted clamshell prints cut:
- Forty two (42) Clamshell templates.

2 From the background fabric cut:
- One (1) 27in x 35in.

3 From the backing fabric cut:
- One (1) 32in x 40in.

4 From the fusible interfacing cut:
- Fifty one (51) Clamshell templates.

5 Remove the selvedges from your binding fabric. Cut diagonally across the fabric using the 45-degree line of your quilt ruler. Then cut 1¼in wide strips, aligning your ruler with the diagonal edge of the fabric. Cut enough so that once sewn you will have approx 3½yds.

TOP TIP

When selecting fabrics for the clamshells, stick to one colour but with different prints for a scrappy but coordinated look. Green is a fairly natural choice in this setting.

MAKING THE BEARS

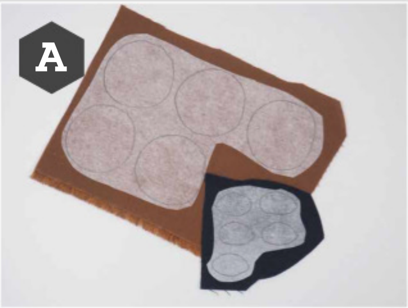
6 Use the Clamshell template to trace out five shapes onto the right side of your caramel fabric. Make sure to leave a little space between each one, and don't cut out the shapes yet.

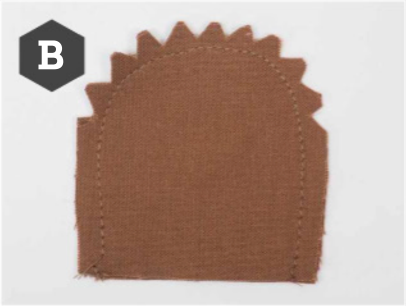
7 Trace five each of the bear snouts and bear noses onto the paper side of the fusible web, leaving a little space between each one. Cut the group of snouts and noses out roughly.

8 Following the manufacturer's instructions, fuse the snouts to the wrong side of the medium brown fabric. Fuse the noses to the wrong side of the black fabric (Fig A). Cut out each shape along the marked line.

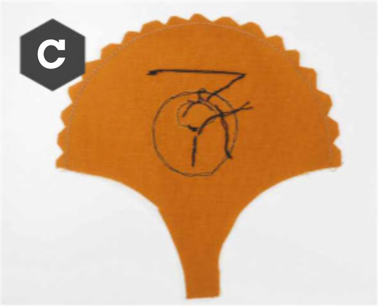
9 Using the Bear Layout Guide to help with placement, layer the snout and

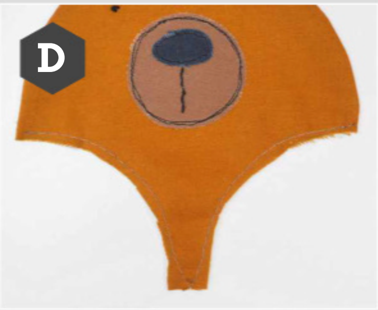
MAKING THE BEARS





PREPARING THE CLAMSHELLS





nose pieces on top of each traced clamshell. Carefully fuse in place.

10 Machine stitch around the outer edge of the fused pieces. Debbie used a free-motion technique for a sketched look, but you could also use your walking foot.

11 Use two strands of embroidery thread to embroider French knots for the bear's eyes, and backstitch a line under the nose to make a mouth. Then neatly cut out each clamshell shape.

12 Mark out ten ears using the template, on the medium brown fabric. Then turn the template over and mark out ten reverse ears. Cut each ear out.

13 Pair one regular and one reverse ear, RST. Sew along the curved edges, leaving the flat edge open, and backstitching at each end. Notch along the curved seam allowance, taking care not to cut into your stitching (Fig B). Turn the ear right side out and press. Repeat for each pair of ear pieces.

MAKING THE RACOONS

14 Trace four clamshell shapes onto your grey fabric, leaving space between each as you did for the bears.

15 Follow the process in steps 7–8 to trace and cut out the racoon appliqué pieces. You will need four racoon muzzles from the grey fabric and four racoon noses from the black fabric. You will also need eight eye mask pieces from white fabric (four regular and four reverse), and eight mask accents from medium grey fabric (four regular and four reverse).

16 Follow the process in steps 9–10 to apply the appliqué pieces and embroider details for each racoon, referring to the Layout Guide. Take care that you layer the eye mask pieces first, with mask accents on top. Then add the muzzle, followed by the nose, covering the edges of the mask pieces in the centre.

17 Make eight ears from the medium grey fabric, following steps 12–13.

PREPARING THE CLAMSHELLS

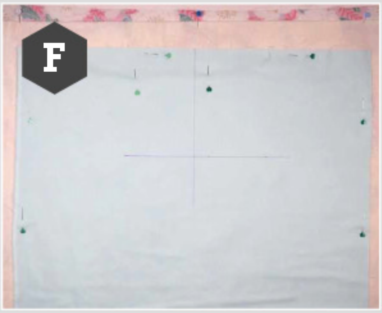
18 Take one of the prepared bear clamshells. Place an interfacing piece on the right side of the clamshell, with the sticky side against the fabric. Do not press.

19 Neatly stitch along the top curved edge of the clamshell. Notch the curved seam, taking care not to clip into the stitches, as shown in Fig C.

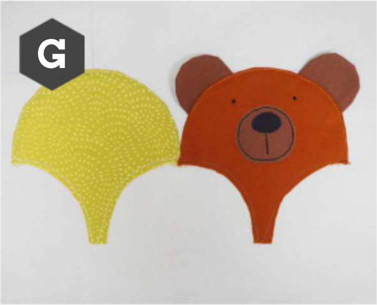
20 Turn the clamshell right side out, and finger press only along the curved seam. Do not press with an iron. It may help to roll the seam slightly between your fingers, so the interfacing is not visible from the front. Baste the layers together along the bottom curved edges (Fig D).

PIECING THE QUILT TOP

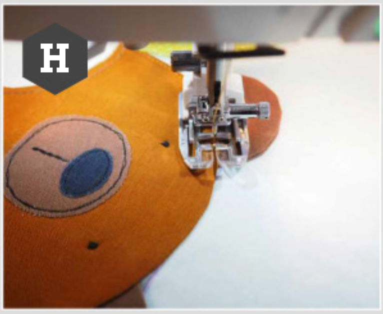
F



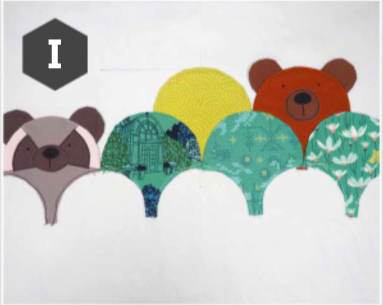
G



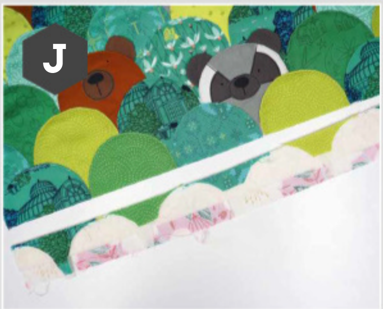
H



I



J



21 Repeat the process in steps 18–20 with each of the animal clamshells and the print clamshell pieces.

22 Take four of the print clamshells and cut them in half vertically. Baste along the straight side edge of each one (Fig E). These half clamshells will be placed at the end of the rows.

PIECING THE QUILT TOP

23 Arrange your background fabric with the short edges at the top and bottom and the long edges at the sides. Using a removable fabric pen, mark a vertical line in the centre of the background fabric. Then mark a horizontal line 8in from the top, as shown in Fig F.

TOP TIP

If you are using pins to baste, make sure they have heat resistant heads, as you will be using your iron to attach the pieces. If you don't have heat resistant pins, you will need to move your pins as you work to ensure they don't melt. Or, you can try a different method of basting, such as spray basting or thread basting.

24 Lay the backing fabric right side down, place the batting centrally on top, then place the background rectangle on top, right side up. Baste in place with pins, especially along the top edges and corners.

25 Take one print clamshell, and align with the marked centre of the background fabric. The top edge should just touch the marked horizontal line. Place one bear clamshell beside it, so the corners just touch, and the top of the bear also touches the marked line. Slip two ears behind the bear (Fig G).

26 Carefully use your iron to press in place, without moving the pieces. Topstitch carefully along the curved edges of the clamshells (Fig H).

27 Arrange three print and one racoon clamshell for the next row. Nest the print clamshells beneath the first row, overlapping the raw edges at the bottom by ¼in. Then align the racoon at the left. Slip two ears behind the racoon (Fig I).

28 Fuse and neatly topstitch the row in place, as detailed in step 26.

29 For the third row, align, fuse and topstitch five clamshells in place. Use the same process for the fourth row, adding three print clamshells, one bear clamshell and two half clamshells, following the same process as before. Don't forget to add the ears behind the bear before fusing.

30 Repeat the process detailed in step 29 to add the remaining seven rows, referring to the quilt photography to achieve the correct placement. Trim the bottom edge of the last row of clamshells even with the bottom of the background fabric, as shown in Fig J.

31 Add any additional quilting, as desired. Debbie quilted a clamshell pattern across the background fabric. She used the holes in the templates to mark the points across the background, quilting curves between the points in rows to echo the fabric clamshell pattern.

FINISHING THE QUILT

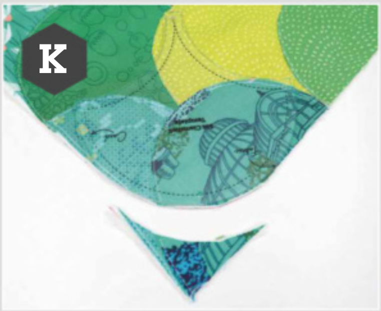
32 Trim away the excess batting and backing fabric, squaring up to 27in x 35in. Use the Clamshell template to curve all four corners of the quilt (Fig K).

33 Sew the binding strips together end-to-end in one long length. Press the seams open. Press under ¼in along one long edge of the strip.

34 Neatly sew the joined binding strip to the right side of the quilt, aligning the raw edge of the binding strip with the raw edges of the quilt.

35 Carefully ease around the curves at each corner and lap the ends. Fold the binding over to the back of the quilt and hand stitch in place along the folded edge of the binding to finish.

FINISHING THE QUILT

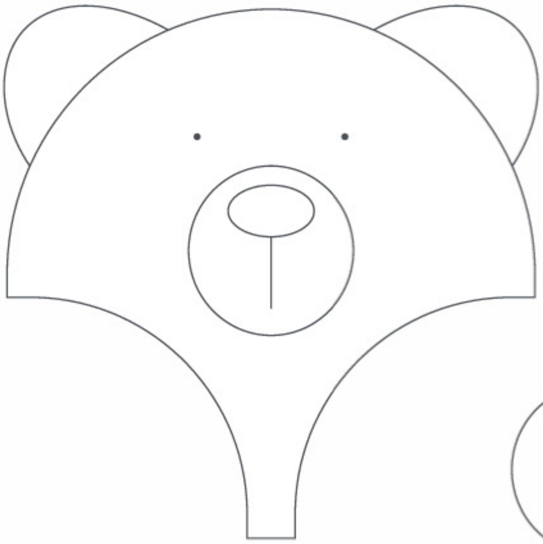


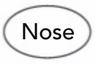
Debbie von Grabler-Crozier
Author and designer
Debbie's two loves are craft and quantum physics!
thefolkartfactory.com
craftyvamp

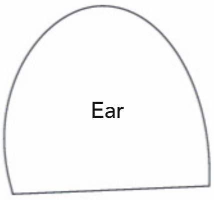
FURRY FRIENDS

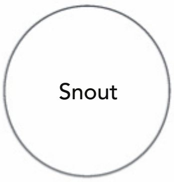
Bear Templates and Layout Guides

ENLARGE 200%







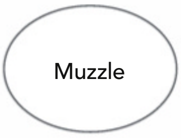


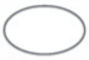
DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/ LOVEQUILTINGMAG

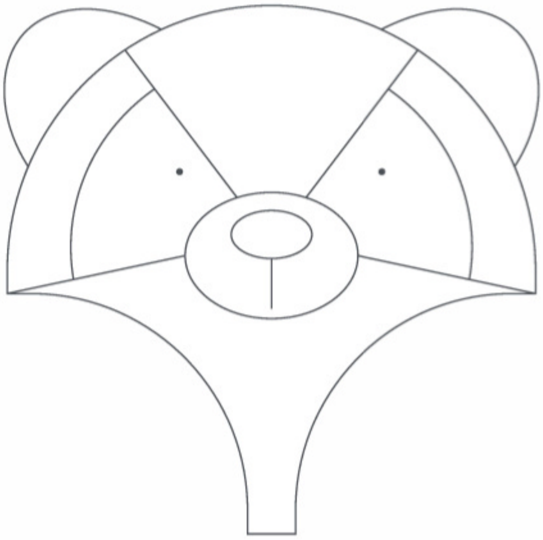
FURRY FRIENDS

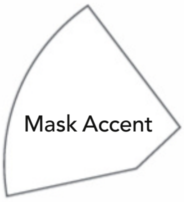
Raccoon Templates and Layout Guides

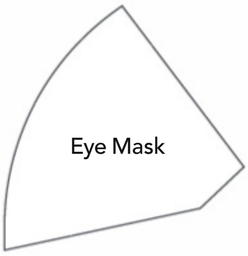
ENLARGE 200%











SCAN HERE!

Scan the QR code below to download and print full-size templates

Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

Simply Sewing
FRESH IDEAS WITH FABRIC

SEWING MACHINE WORTH £149

WHEN YOU SUBSCRIBE TODAY!

JANOME
SELECTOR
LENGTH
219-S

HURRY! LIMITED STOCK

YOUR SUSBCRIPTION DEAL:

- **BONUS** Janome Sewing Machine **worth £149!**
- **£129.87** for **13 issues** including sewing machine
- A year of *Simply Sewing* magazine delivered direct to your home
- At least two paper dressmaking patterns with every issue
- **HURRY!** Offer ends **30th June 2023**

EASY WAYS TO SUBSCRIBE:

Order online at **www.buysubscriptions.com/SWH107**
Call now on **03330 162 149* and quote code SWH107**

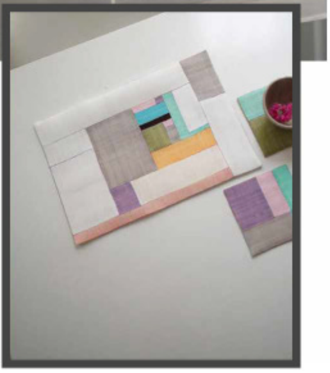
*UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 8am – 5pm.

Terms and conditions: This special introductory offer ends 30th June 2023 and is subject to availability. Your first UK payment will be for £129.87, payment for any subsequent 13 issues will be £99.87. BONUS sewing machine is available for subscriber's resident in the UK only. Your subscription will start with the next available issue and there is a minimum subscription term of 12 months. We have 500 Janome 219-s sewing machines available, which have a usual selling price of £149. Your sewing machine will be dispatched via courier within 28 days of payment. If you are unavailable a further two deliveries will be attempted. After this time any subsequent delivery will be charged for. All savings are calculated as a percentage of Basic Annual Rate. The UK Basic annual rate is £145.87 which includes event issues published in a 12-month period. Full details of the Direct Debit guarantee are available upon request. Prices correct at point of print and subject to change.

Meet three quilters CHAMPIONING HANDWORK

Whether it's quilting, piecing or specific techniques, these three makers are embracing the soothing nature of slow sewing

Image: Quilting by Hand by Riane Elise, photography © Rebecca Stumpf



Above: Scrap fabrics left over from making traditional Korean Hanbok clothing are used for Jogakbo

Below: Ye Jin likes to make ornaments using the Jogakbo technique, as well as wall hangings

YE JIN SHIN

How did you initially get into patchwork and Jogakbo?

After majoring in Fashion Design at university in Korea, I worked as a visual merchandiser for more than decade. I wanted to find something new to be inspired by, besides the latest fashion trends. One day, I came upon a Hanok Village with traditional Korean houses and it was there that I learned Jogakbo. The beautiful colours of the traditional silk fabric blended so well with the Hanok, and I felt the greatest sense of accomplishment after carefully arranging the fabric and creating a new piece by hand. Tradition has often been thought to be boring but I fell in love with it when I saw the colours come together. I loved that it allowed me to express a vintage feel with modern, contemporary work.

It takes a long time to connect small pieces by hand, stitch by stitch, but I find it so satisfying being able to make things with my own two hands. Jogakbo has long been made from the scraps left over after making Hanbok (traditional Korean clothing). Jogakbo gave me a sense of purpose, and I felt it was my mission to share our ancestors' lives and our traditions with as many people as I could.

What is it about the process of Jogakbo that you enjoy?

Choosing colours is the most fun for me. When I see the texture and colour of a fabric, an idea for a piece always comes to mind. Also, through slowly sewing, a small piece creates another larger piece and I just love witnessing that process of fabric being born as a work of art. Creating new pieces with my own hands is one of my joys.

Do you practise any other hand sewing techniques?

There is a traditional Korean sewing technique which involves hand quilting. It is a process in which you hand-roll the paper used for filling material and then hand stitch it. The work requires delicacy of the fingertips and a lot of time and effort. I want to start doing it again when I have more time for me.

Do you feel that slow stitching is beneficial to your mental health?

Of course, the time taken to hand sew is time to focus exclusively on myself. The repeated motion of hand sewing helps me to organise my thoughts and fills me with positive vibes. Plus, the satisfaction of doing something with my own hands seems to make me unable to stop working on it!

What's the longest you've spent on a project?

I made a 73in x 50in wall hanging with Ssamsol, which is one of the Jogakbo techniques. Ssamsol takes twice as long to sew in one layer so that the seam allowance is not visible. It took me about a month to do this one.

What are your top tips for anyone getting started with the Jogakbo technique?

Jogakbo is usually made from traditional Korean silk fabric, which has mainly been used for Hanbok clothing. I think it's nice to experiment with a variety of traditional Korean fabrics, such as those with traditional patterns with cultural meaning and fabrics with a different weave. I would recommend first-timers use thin needles, as most of these traditional fabrics are very delicate and thin, and practise your hand sewing beforehand.

Relax your hands and start hand sewing with a comfortable mind. It would be even better if you can go to your favourite place, listen to comforting music and sew with your favourite cup of coffee or tea.

artboshop.com

artbo__

RIANE ELISE

When did you first get into making quilts by hand from start to finish?

My first quilt was a scrappy queen-size quilt that I made with my grandmother in 2011. We pieced it by machine and then she said I would love it so much more if I hand quilted it. When she showed me how to hand quilt with a traditional hand quilting needle and thread I was overwhelmed at first, but I learned to appreciate the gentle motions of rocking the needle back and forth across the quilt.

Confession: That quilt is not finished, because it wasn't until a few years later when I started using larger needles and thread (the Sashiko versions of each), that I fell in love with hand quilting. But ever since 2015 or 2016, when I started quilting with big stitch materials, I've made almost all of my quilts by hand. In fact, in the last four years or so, I wanted to take it one step further and I've started to really enjoy hand piecing as well.

What is it about the process of handwork that you enjoy?

I love how making a quilt by hand means that you have total ownership over the process. Not only do you know the piece intimately, but each layer of handwork adds design, texture, and a craftsmanship that is unique to you. I will never truly make the same quilt twice, and no one will ever make something the exact same way I do, because my handwork is unique to me. I love this about hand quilting. I also love that it allows you to venture inward and reflect on the making process, and yourself as a maker – almost like a meditation. I always feel calm, at peace, and free to be introspective when I'm hand quilting.

What's your favourite part of the quiltmaking process to do by hand?

Ooh, this is tough! I really love hand binding, though it's definitely the least technical of all the handwork processes. I like that I can be on autopilot at the end of the quiltmaking process and enjoy some low-key, fun and relatively quick handwork to finish a quilt.

Hand piecing a quilt is also really relaxing, and it's so fun to see the small pieces come together into a quilt top.

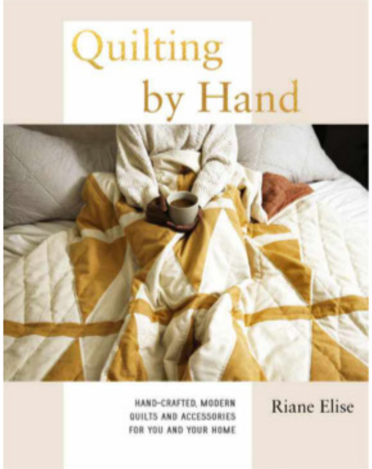
> *I love that hand quilting allows you to venture inward and reflect on the making process, and yourself as a maker - almost like a meditation*

Do you feel that slow stitching and quilting is beneficial to your mental health?

Yes! Absolutely. I think any time we can slow down and appreciate doing something with our hands, this can really help us cleanse our palate from the busyness of the world around us. Work, life, social media, chores and relationships all constantly vie for our attention, but for me, quilting allows me to cut through the noise and just enjoy the present moment. Whether you quilt while watching TV, talking with a friend, or just sitting in silence, you're kind of stuck in one place, and your mind is at least partially focused on what's going on with your hands. And those two constraints can really help free up space to be present. I think any time we can be content in the present moment is so beneficial for our mental health – it's such a great form of self-care.

Above and below left: The projects pictured are from Riane's most recent book *Quilting by Hand,* which combine hand piecing, quilting and more

Below: *Quilting by Hand* by Riane Elise (Quadrille, £20), All Photography © Rebecca Stumpf



Quilting by Hand

HAND-CRAFTED, MODERN QUILTS AND ACCESSORIES FOR YOU AND YOUR HOME

Riane Elise

You've spoken about making with intention before. What does this mean to you?

To me, making with intention means cultivating awareness of the quilting process, techniques, and even designs. Many of my quilts are designed with a theme in mind. (For instance, the quilts from my book, *Quilting by Hand*, were inspired by travel and stillness, as they were envisioned from 2019 to 2020, spanning a time of both complete freedom and intense confinement during the early days of the pandemic). I also usually plan the quilting motif while I'm designing the quilt top, so I make space for being really intentional about the harmony of both design elements.

And during the making process, I think we can always be intentional about how we come to our sewing practice. Instead of treating a quilt as something we "have to finish" for instance, perhaps there's a way to cultivate self-care (slowing down and spending some quiet time alone), or using your quilting time as a way to connect (calling up a friend to chat with while you quilt). There are so many ways to be intentional while making something by hand.

What inspired you to create your book, *Quilting by Hand*?

I like to design quilts in collections, where I can explore a theme and color palette across a dozen or so different designs. So, when the team at Quadrille approached me about making this book, I was really interested in different ideas and techniques for slow stitching, and I wanted to explore the idea of making quilts by hand from start to finish. Not only are all of the quilts in the book hand quilted, but many of them are hand pieced too, and some were made without the use of a sewing machine at all. I also loved exploring modern takes on traditional hand tying techniques, so there are some fun ideas for how to tie with French knots, cross-stitches and more.

Tell us a little about the process of making the book. How many projects in the book did you craft entirely by hand?

I love the bookmaking process because there are so many different layers (somewhat like a quilt), and therefore so many opportunities to be intentional about how it comes together. I started by designing a collection based on a limited color palette and design theme, then worked with my editors to fine-tune the lineup of patterns and techniques. Then the hard work starts: doing the math, writing the patterns and making the quilts. Once all of that was done, we photographed the quilts in my hometown of Denver, and the production team worked their magic to make everything shine. I was blown away when I saw the finished product!

There's one quilt that was made entirely without the use of a sewing machine (Pines), which is definitely one of my favorites. Many of the other quilts were hand pieced and hand quilted, though I attached the binding strip on with a machine. I would say of all the work that went into making the projects in the book, 75% or more was done by hand.

riane-elise.com

riane.elise

MANJARI SINGH

How did you initially get into making Kantha quilts?

My mum used to make me start a new sewing or embroidery project every summer holiday – she is fascinated by different embroidery techniques and weaving, especially in sarees. I found Kantha one of the simplest yet varied forms of embroidery and quilting. A simple running stitch can be so versatile and can transform the most worn-out fabrics into such a fascinating quilt to treasure!

I remember meeting some Kantha craftswomen at a craft show in New Delhi when I was very young. I was mesmerised by the speed with which the women were quilting by hand, and by the fact that there were no lines drawn on the fabric yet the stitching was straight all the way through!

What is it about hand sewing that you enjoy?

I enjoy the slow pace of hand sewing and the feel of creating each stitch by hand compared to by machine. I can create a hand sewn piece as I like and change as I sew along, and there is more freedom of expression in hand sewing. When I finish a hand sewn project I tend to take more care of it as I know how much effort I made. It's always more special.

Do you feel that Kantha and slow stitching are beneficial to your mental health?

Yes, it sure is a very beautiful and effective form of mindfulness. Women in the past used to come together as a community and hand sew Kantha quilts. They would share stories and talk about events that have taken place. Many past examples of Kantha quilts have these stories and events depicted through motifs and sewing. It would have been a very calming activity and an escape from the hardship of life as these women mindfully created something special together.

I feel that slowly sewing by hand calms you down and brings you back to the present moment as you use your hands to create the stitches. I've always found slow stitching very soothing and relaxing.

What's the longest you've spent on a project?

Three months, on a bedspread which I hand embroidered very patiently as a teenager. I was an anxious teen and every challenge made me nervous, except hand sewing. I think I always felt right at home with slow stitching. I used to sew for a few hours every day and I would spend a lot of time choosing the thread colours and tweaking my techniques.

How would you recommend that our readers get started with the technique?

Kantha is the most fluid form of quilting, there are no set rules or calculations to be made in making your quilt. Dig around in your linen closet for any bedsheets that are ready to be discarded, and upcycle them into a Kantha quilt or quilted cushion cover. Always start with a small project to not overwhelm yourself, and then you'll know you can finish this project in a realistic time frame.

If you could give people four top tips when starting out with Kantha, what would they be?

1 Use the right needle for the thickness of your fabric.
2 Threads that contrast in colour to your base fabric will always beautifully highlight your hand stitching.
3 Use negative spaces and rows of stitching in your base fabric colour to fill up the gaps.
4 Keep your mind on where your hands are and unwind by slowing down.

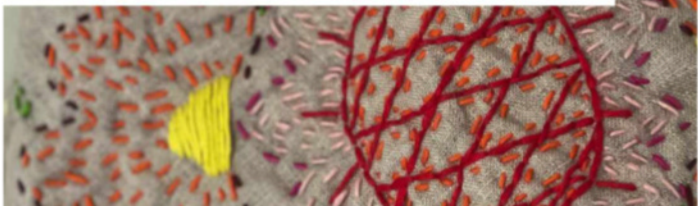
kanthabymanjari

bubblesforpoppet

Above, top: Kantha techniques aren't just limited to quilts; Manjari uses them to make other items such as cushion covers and pouches (pictured)

Above: Manjari's Kantha Charm project in *LP&Q* issue 122 shows you the basics of Kantha

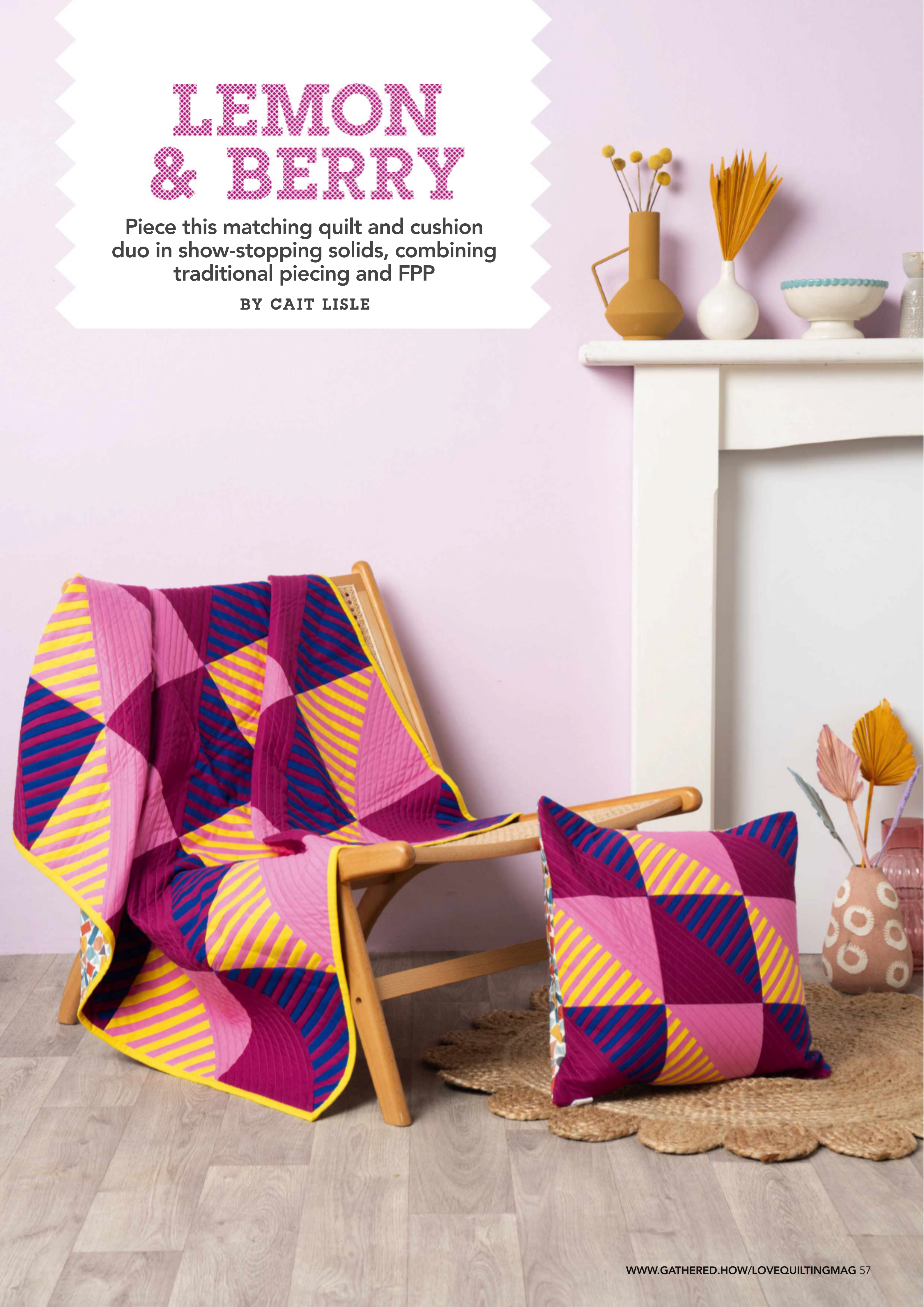
Below: Delicate details can be achieved with slow hand stitching



LEMON & BERRY

Piece this matching quilt and cushion duo in show-stopping solids, combining traditional piecing and FPP

BY CAIT LISLE



YOU WILL NEED

Quilt

- Fabric A (purple): 1½yd
- Fabric B (navy): 1yd
- Fabric C (pink): 1½yd
- Fabric D (yellow): 1¼yd (includes binding)
- Backing fabric: 3yds
- Batting: 53in square
- Twenty five (25) copies of the Quilt Block Template

FINISHED SIZE

- 45in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side.
- RST = right sides together.
- WOF = width of fabric.
- FPP = Foundation Paper Piecing.
- Templates include seam allowances around the outer edges only.
- Fabrics supplied by Wool Warehouse (woolwarehouse.co.uk).

FABRICS USED:

Solids are all Kona Cotton Solids by Robert Kaufman as follows:

- Fabric A: Cerise.
- Fabric B: Riviera.
- Fabric C: Pink.
- Fabric D and binding: Citrus.
- Backing fabric is Shapes from Playtime by Dashwood Studio.

CUTTING OUT

1 From Fabric A cut:

- Nineteen (19) 1½in x WOF.
- Seven (7) 10¼in squares. Cut in half diagonally to make fourteen (14) triangles. You will only need thirteen.

2 From Fabric B cut:

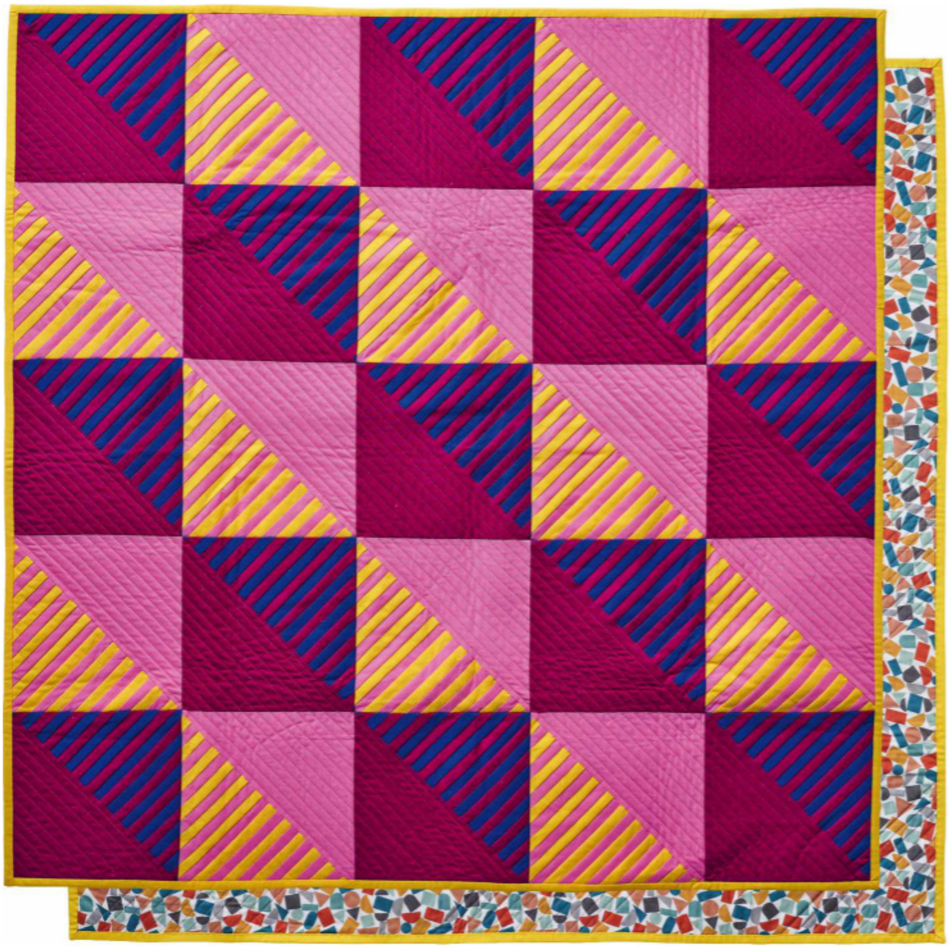
- Nineteen (19) 1½in x WOF.

3 From Fabric C cut:

- Eighteen (18) 1½in x WOF.
- Six (6) 10¼in squares. Cut in half diagonally to make twelve (12) triangles.

4 From Fabric D cut:

- Eighteen (18) 1½in x WOF.
- Five (5) 2½in x WOF for the binding.



USE FOUNDATION PAPER PIECING TO ACHIEVE CRISP PRECISION WITH EASE!

5 For the FPP templates, you can use your 1½in strips as they are, trimming as you piece. Or you can cut the strips to length, using the template as a guide. Make sure to leave at least ¼in seam allowance at each end of the strips.

ASSEMBLING THE BLOCKS

6 Take one copy of the Quilt Block paper template. Place a Fabric B strip right side up against the unprinted side of the template, so that the strip will cover all of Section 1, plus at least ¼in all the way around the edge of the section. Pin the fabric strip in place.

TOP TIP

To make piecing easier, pre-fold all of the Foundation Paper Piecing templates along the solid stitch lines using a thin ruler or postcard before you begin to sew.

7 Place a Fabric A strip RST with the Fabric B strip, so that when sewn and pressed open, it will cover all of Section 2, plus at least ¼in all around. Pin in place.

8 Turn the template to the printed side, and sew along the line between Sections 1 and 2. Extend your line of sewing a few stitches beyond the printed line at each end.

9 Fold the template along the stitched line and trim the seam allowance to ¼in, taking care not to cut the paper. Unfold the template and press the fabric pieces open. If using long strips, trim each strip just outside the dashed line using scissors.

10 Repeat the process detailed in steps 7–9 to piece Sections 3–25 of the template, in numerical order. Alternate the Fabric A and B strips, so that Fabric A covers the even sections and Fabric B covers the odd sections.

11 Fold the template along the diagonal line next to Section 26. Trim the seam allowance of the stripes to ¼in, taking care not to cut the paper template. Use the same process as before to add a Fabric A triangle to cover Section 26. Press well, then trim along the outer dashed line. Remove the paper from the wrong side of the block by tearing along the seam lines.

12 Repeat steps 6–11 to make a total of thirteen Fabric A/B blocks. Repeat steps 6–11 again to make a total of twelve Fabric C/D blocks, using Fabric C for the odd stripe sections and section 26 and Fabric D for the even stripe sections.

ASSEMBLING THE QUILT TOP

13 Arrange the blocks in five rows of five, referring to the Layout Diagram. Alternate the blocks, and rotate as shown.

14 Sew the blocks together in rows, pressing seams in alternate directions for each row. Sew the rows together, nesting the seams between each block.

QUILTING AND FINISHING

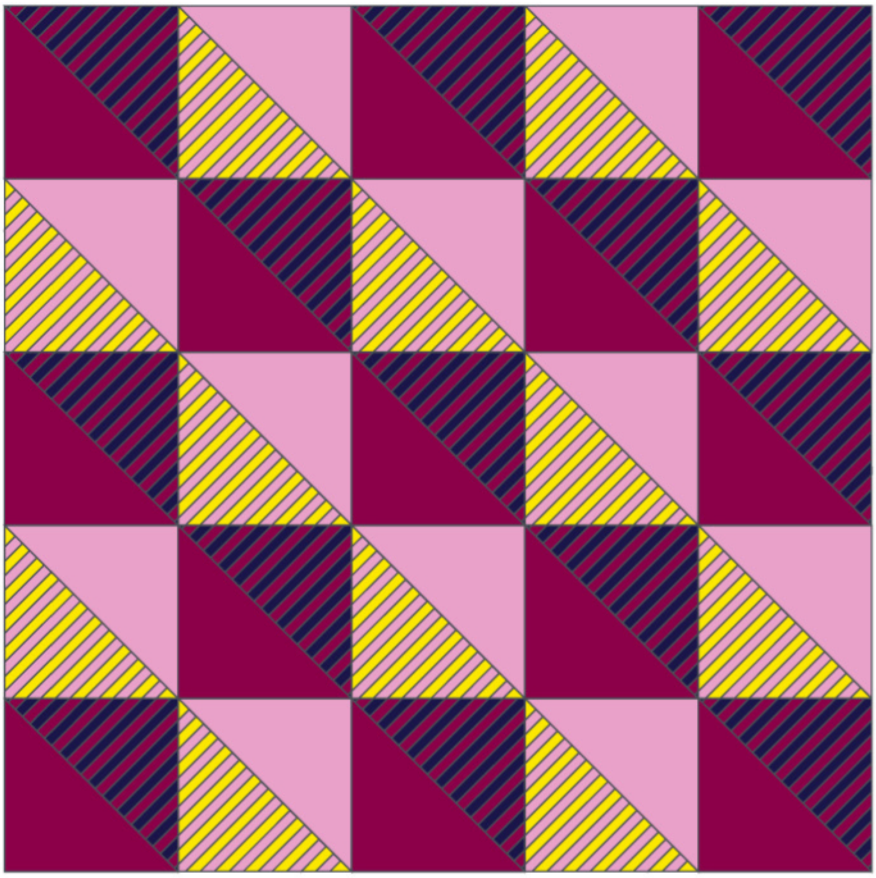
15 Cut the backing fabric in half across the width. Remove the selvedges and sew the two pieces together using a ½in seam. Press the seam open.

16 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

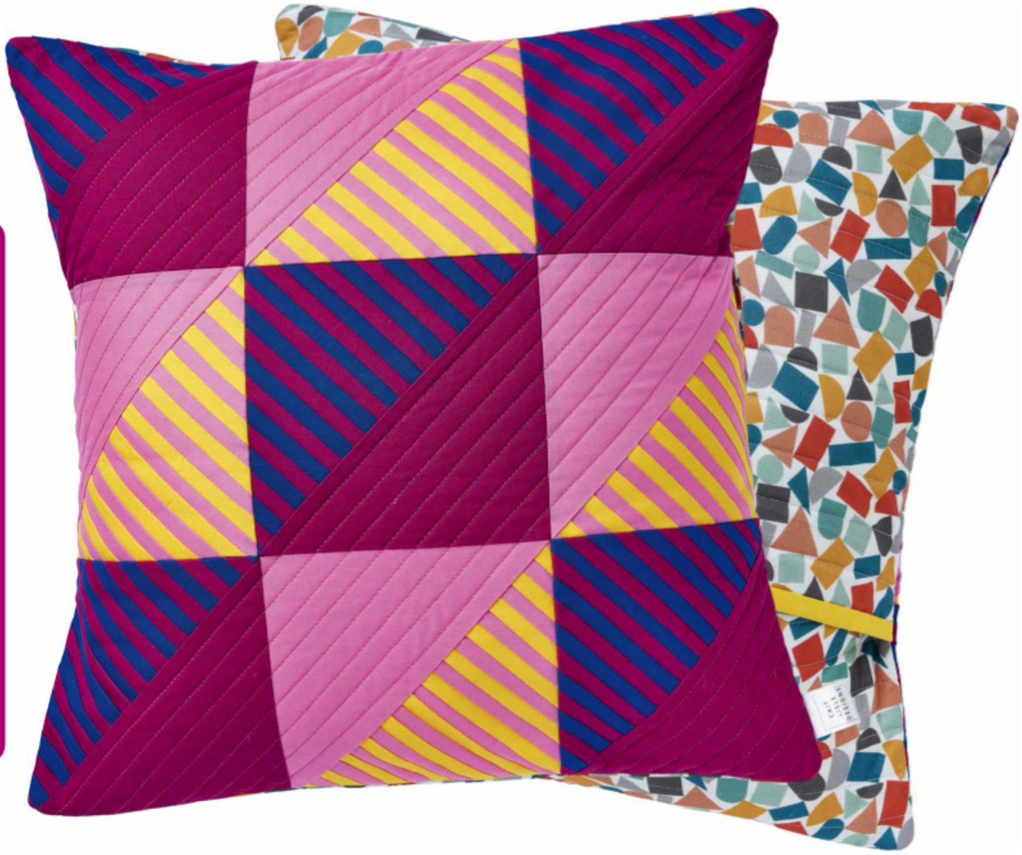
17 Quilt as desired. Paula quilted diagonal lines on the solid triangles, parallel to the stripes. Trim off the excess batting and backing fabric and square up the quilt.

18 Sew the five 2½in x WOF binding strips together end-to-end using diagonal seams. Press the seams open. Fold in half lengthways, with the wrong sides together, and press.

19 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily. Hand or machine stitch in place around the edge to finish.



Layout Diagram



GROW YOUR CONFIDENCE WITH INTRICATE FPP BY STARTING WITH THIS SMALLER CUSHION

YOU WILL NEED

Cushion

- Fabric A: ½yd
- Fabric B: ¼yd
- Fabric C: ½yd
- Fabric D: ¼yd
- Backing fabric: ½yd
- Lining fabric: 1yd
- Binding fabric: one (1) fat eighth
- Batting: 34in square
- Nine (9) copies of the Cushion Block Template

FINISHED SIZE

- 18in square

CUTTING OUT

1 From Fabric A cut:

- Five (5) 1¼in x WOF.
- Three (3) 7¼in squares. Cut in half diagonally to make six (6) triangles. You will only use five triangles.

2 From Fabric B cut:

- Five (5) 1¼in x WOF.

3 From Fabric C cut:

- Four (4) 1¼in x WOF.
- Two (2) 7¼in squares. Cut in half diagonally to make four (4) triangles.

4 From Fabric D cut:

- Four (4) 1¼in x WOF.

5 From the binding fabric cut:

- Two (2) 2in x 22in.

6 From the backing fabric cut:

- Two (2) 19in x 14in.

7 From each of the batting and lining fabric cut:

- One (1) 20in square.
- Two (2) 19in x 14in.

PIECING THE CUSHION TOP

8 Follow steps 5–12 of the quilt instructions to piece the Cushion Block templates. Make five blocks using Fabrics A and B, and four using Fabrics C and D.

9 Arrange the blocks in three rows of three, referring to the photography for placement. Sew the blocks together in rows, then sew the rows together.

ASSEMBLING THE CUSHION

10 Make a quilt sandwich using the pieced cushion front, batting square and the lining square. Quilt as desired. Trim off any excess batting and backing, squaring up to measure 18½in.

11 Using the 19in x 14in backing piece, lining and batting, make a quilt sandwich and quilt as desired. Repeat with the other backing piece. Trim each backing piece to 18½in x 12½in.

12 Press a binding strip in half, wrong sides together. Align the raw edges of the pressed strip with one long edge of a backing piece. Sew, then press the strip away from the backing and fold to the lining side. Pin or clip in place, then topstitch from the front. Trim the edges even with the sides of the backing. Repeat with the second backing piece.

13 Place the cushion top right side up. Place the backing pieces on top, both right sides down. Align the raw edges, with the bound edges overlapping in the centre. Pin in place, then sew around the outer edge, backstitching where the backing pieces overlap. Press well. Clip corners and turn right side out to finish.

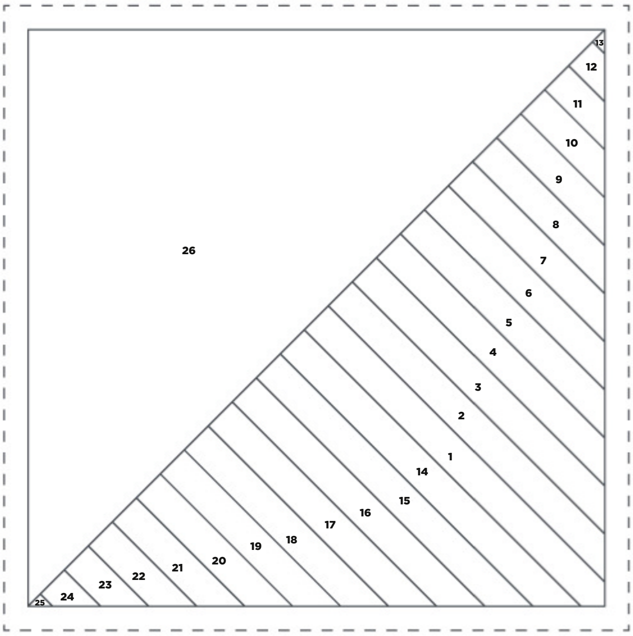
Cait Lisle

Cait loves playing with traditional piecing techniques to give them a fresh and modern twist

caitlisledesigns.com

caitlisledesigns

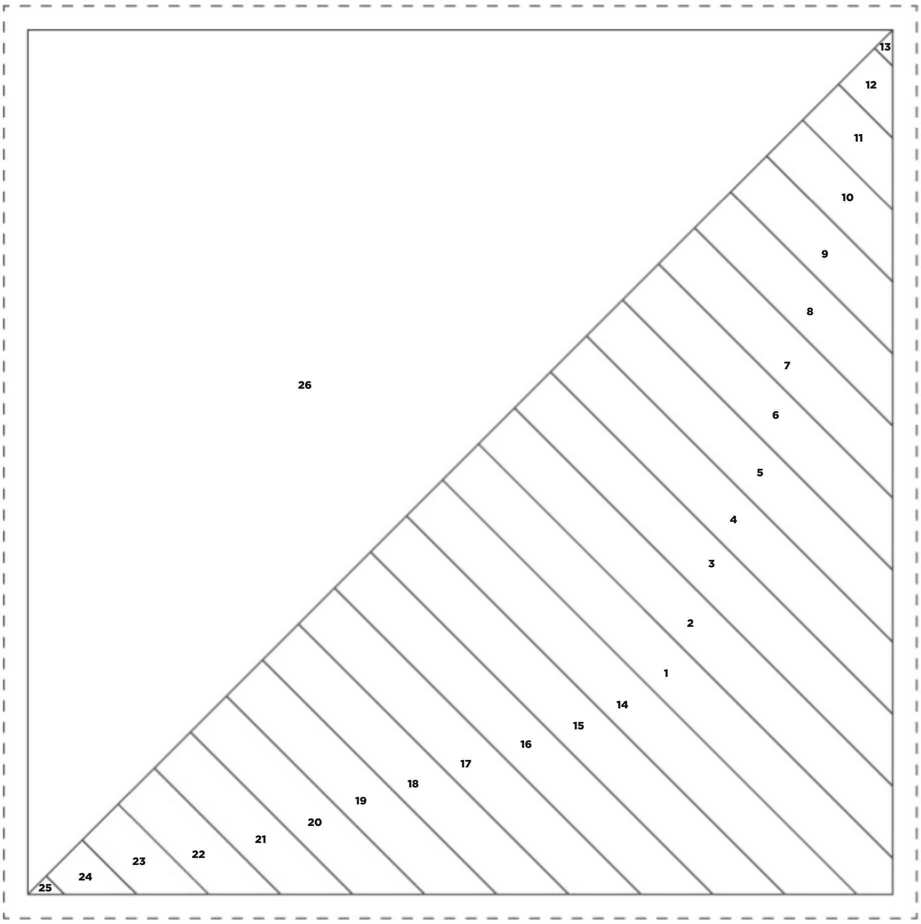
DOWNLOAD AND PRINT
FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/
LOVEQUILTINGMAG


26
13
12
11
10
9
8
7
6
5
4
3
2
1
14
15
16
17
18
19
20
21
22
23
24
25

LEMON & BERRY

Cushion Block Template

ENLARGE 200%


26
13
12
11
10
9
8
7
6
5
4
3
2
1
14
15
16
17
18
19
20
21
22
23
24
25

LEMON & BERRY

Quilt Block Template

ENLARGE 200%

Thank you for making this project from *Love Patchwork & Quilting.* The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

New

Cutie™

Tabletop Fabric Frame

(QTT-01-14673)

The Grace Company

Innovative Sewing Products

£799.00

Use Standing
Use Sitting
Sits on a table top
Quilts any size quilt
Packs away in 2 minutes
Buy Online at:

www.jbsewing.com or call 01633 281555

---

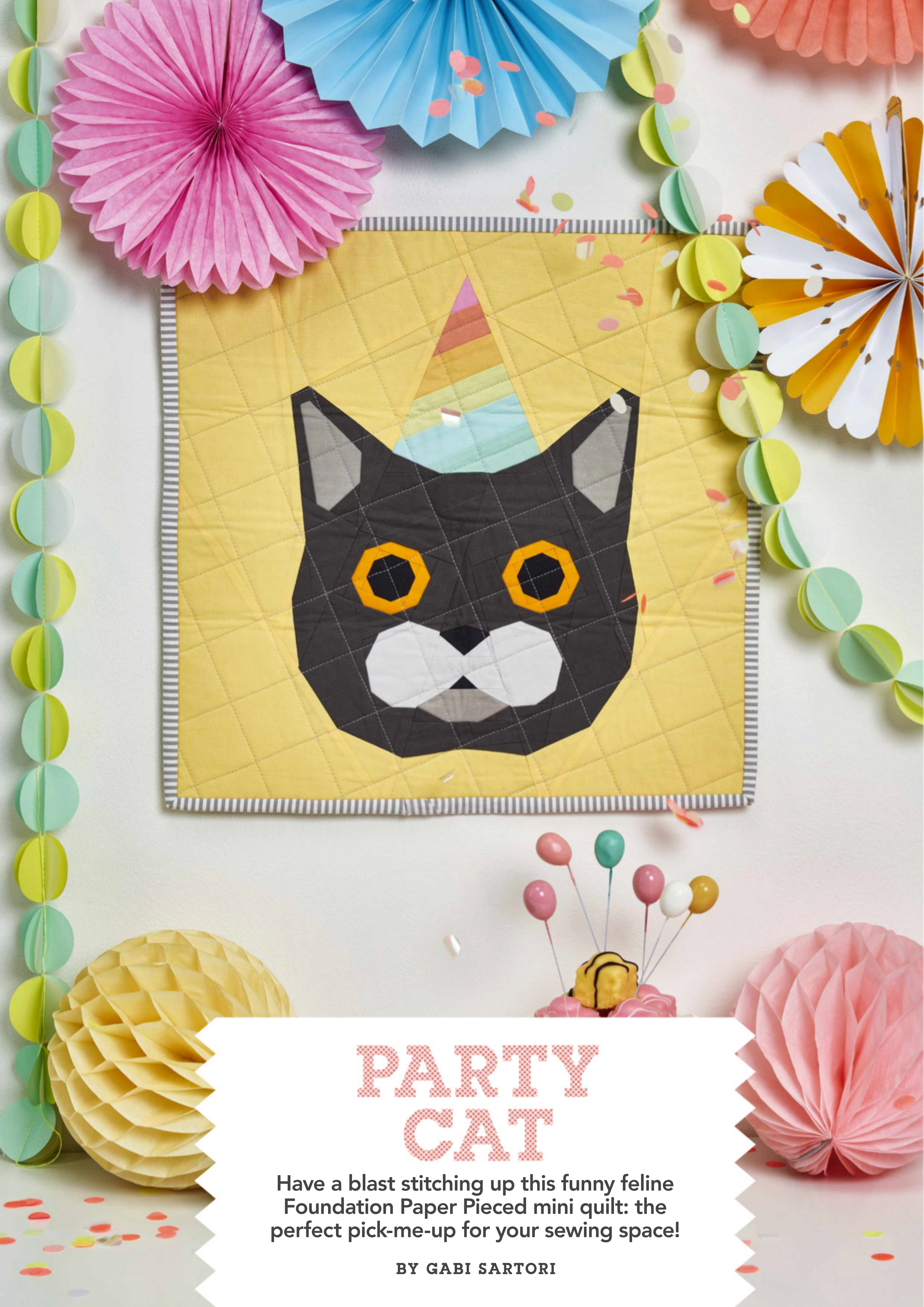
gathered.

Discover your next craft project

NEW

- 1,000s of free patterns
- Step-by-step tutorials
- Video guides

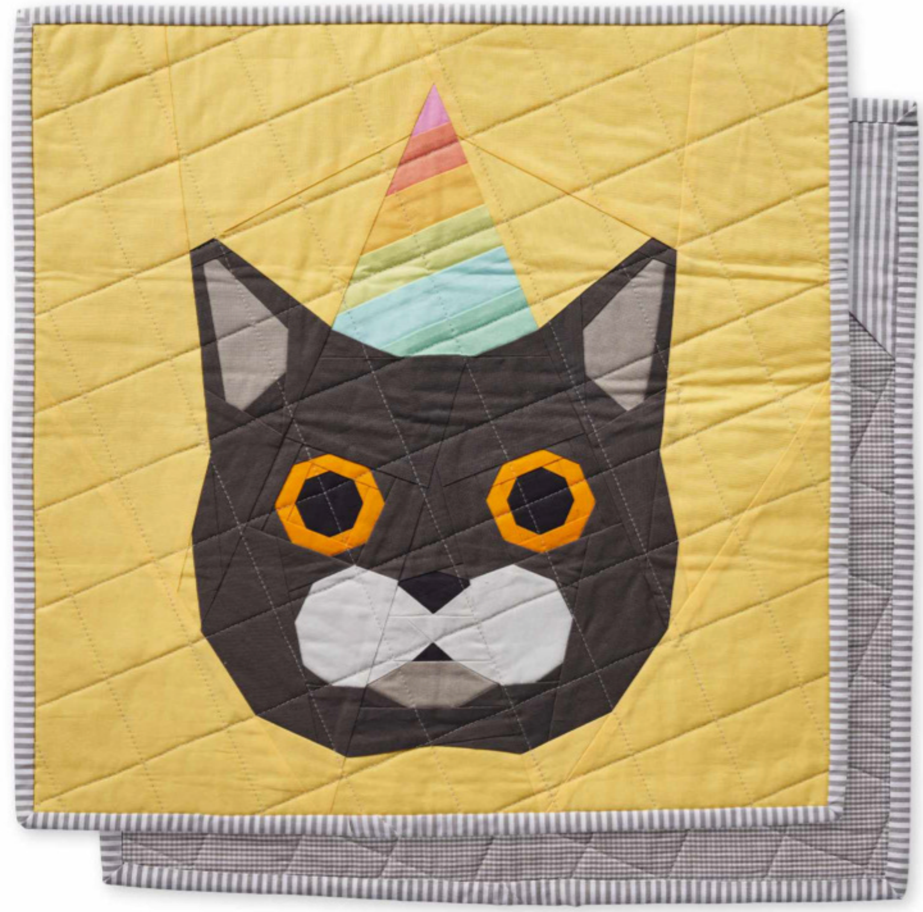
Discover easy-to-follow patterns and tutorials for crochet, knitting, sewing, quilting, papercraft and stitching with the **brand new website** for makers everywhere.



PARTY CAT

Have a blast stitching up this funny feline Foundation Paper Pieced mini quilt: the perfect pick-me-up for your sewing space!

BY GABI SARTORI



BUILD YOUR QUILTY SKILLSET AND PRACTISE YOUR FPP PROWESS WITH THIS PROJECT

YOU WILL NEED

- Fabric A (pink): one (1) fat sixteenth
- Fabric B (red): one (1) fat sixteenth
- Fabric C (dark yellow): one (1) fat sixteenth
- Fabric D (yellow green): one (1) fat sixteenth
- Fabric E (aqua): one (1) fat sixteenth
- Fabric F (green cyan): one (1) fat sixteenth
- Fabric G (orange/eyes): one (1) fat sixteenth
- Fabric H (black/pupils, nose and mouth): one (1) fat sixteenth
- Fabric I (dark grey/face): ½yd
- Fabric J (medium grey/ears and bottom muzzle): one (1) fat sixteenth
- Fabric K (light grey/muzzle): one (1) fat sixteenth
- Fabric L (light yellow/ background): ½yd
- Binding fabric: ¼yd
- Backing fabric: 22in square
- Batting: 22in square
- One (1) copy each of the Cat Templates Sections A–O

FINISHED SIZE

- 18in square

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- Press seams to one side, unless otherwise instructed.
- Press fabrics well before cutting.
- FPP = Foundation Paper Piecing.
- FPP templates include seam allowance around the outer edges only.
- WST = wrong sides together.
- WOF = width of fabric.
- For FPP, set your stitch length to 1.5.
- A fat sixteenth is 9in x 11in.
- Fabric supplied by Robert Kaufman (robertkaufman.com).

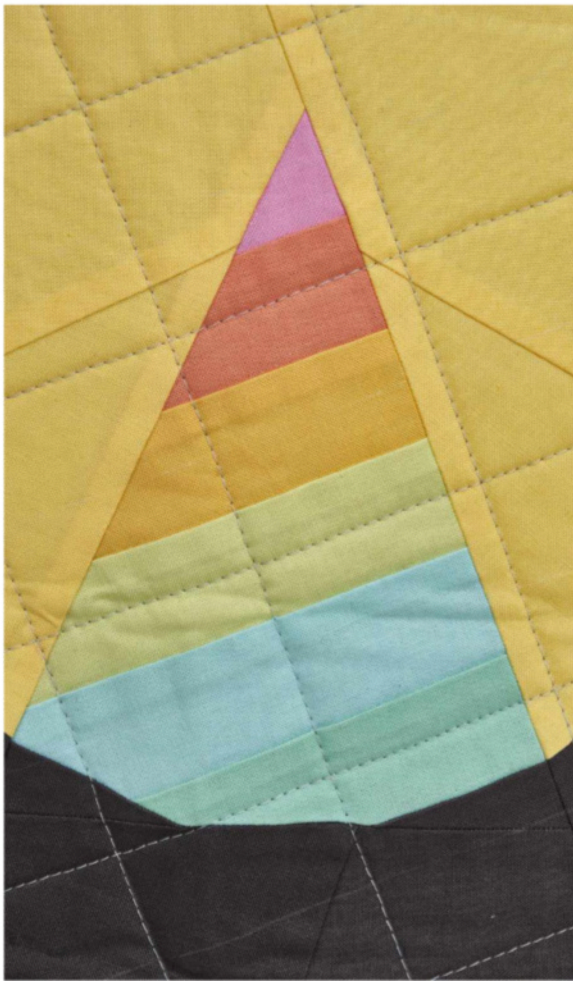
FABRIC USED

All solids are from the Kona Cotton Solids collection for Robert Kaufman, as follows:

- Fabric A: Carnation.
- Fabric B: Creamsicle.
- Fabric C: Daffodil.
- Fabric D: Summer Pear.
- Fabric E: Aqua.
- Fabric F: Pond.
- Fabric G: Papaya.
- Fabric H: Charcoal.
- Fabric I: Grizzly.
- Fabric J: Shitake.
- Fabric K: Dove.
- Fabric L: Lemon.

TOP TIPS

- Colouring in your template sections with coloured pencils will make the process easier.
- Use a water soluble fabric glue pen for Section 1, single sections and whenever you find it necessary to secure the fabric.
- Gaby recommends using FPP paper: it can be printed on, is very transparent, holds up well to the heat of an iron and is easier to tear than regular paper.



CUTTING OUT

CUTTING OUT

1 Using the templates as a guide, cut the fabric pieces for each section of the FPP templates, making sure that the fabric pieces will be at least ¼in larger than the section they will cover, all the way around. If you are new to FPP, consider leaving ½in. You can make an extra copy of the templates and use these to cut pieces, making sure to add a seam allowance all the way around (Fig A).

2 Note that Templates N and O are single pieces. Use a dot of glue to place the unprinted side of the template against the wrong side of the fabric. Then neatly cut along the outer dashed line.

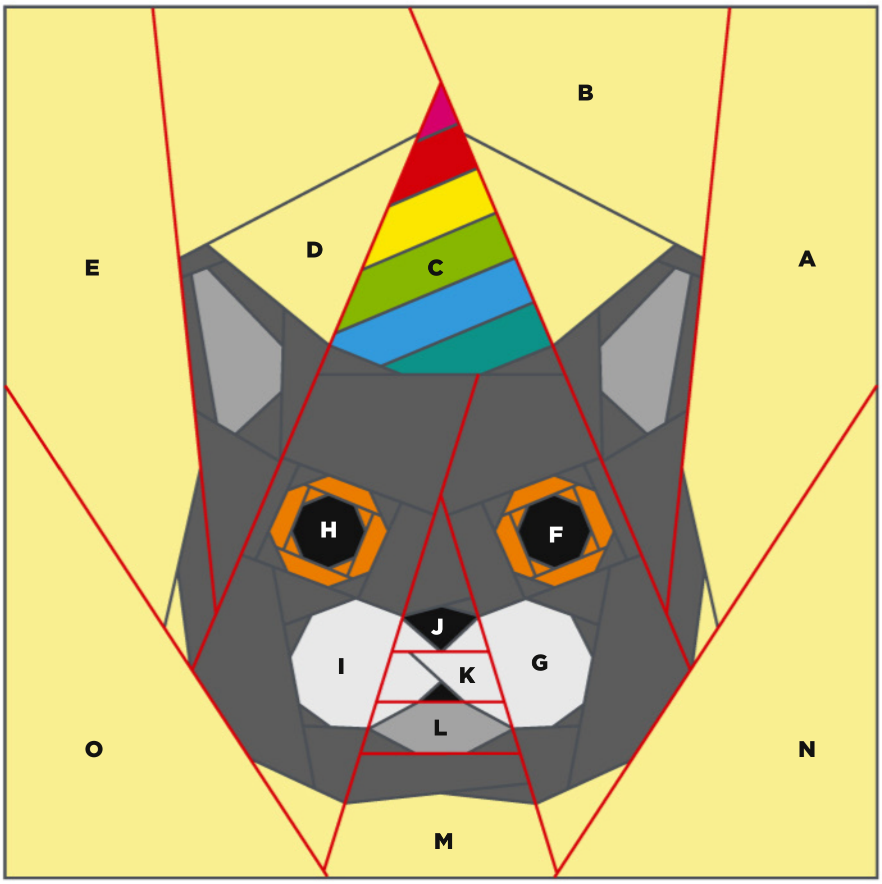
3 From the binding fabric cut:
- Two (2) 2½in x WOF.

PIECING THE TEMPLATES

4 Starting with Template C, using a fabric glue pen, position the fabric for section 1C on the unprinted side of your template. Make sure that it covers the entire section plus at least ¼in all the way around.

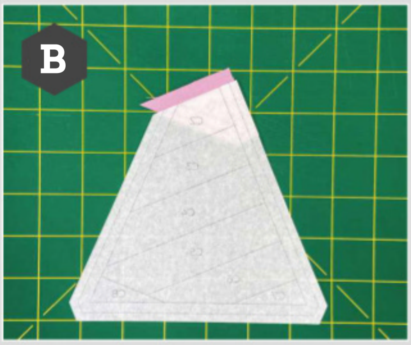
5 Fold your paper along the line between Sections 1 and 2 and trim the seam allowance to ¼in, as shown in Fig B. Then unfold the paper template.

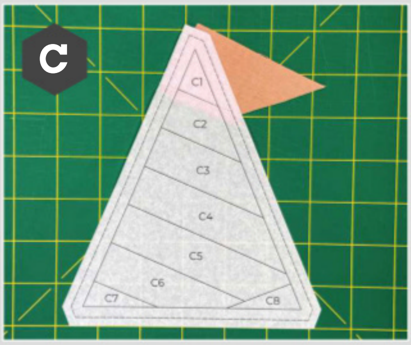
6 Place the fabric for Section 2C RST with the Section 1 piece, so that when sewn and pressed open it will cover all of Section 2, plus at least ¼in all the way around. Turn the template to the printed side and sew along the line between Sections 1 and 2, sewing a few stitches beyond each end (Fig C).

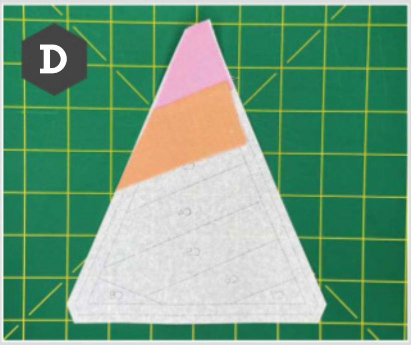


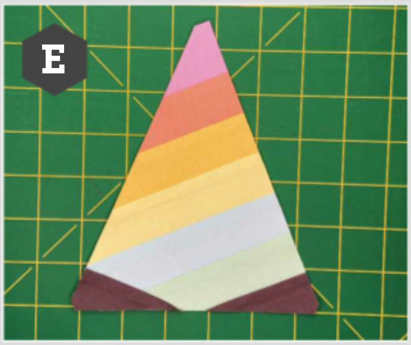
Layout Diagram

PIECING THE TEMPLATES

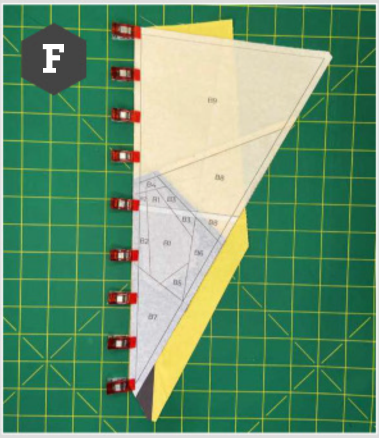


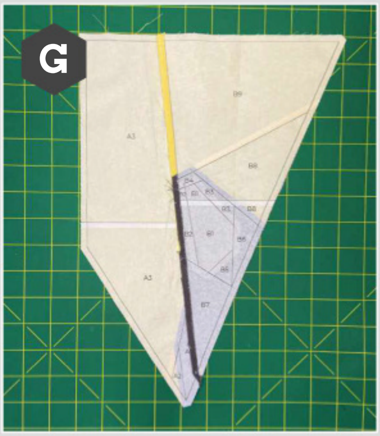






JOINING THE TEMPLATES





7 Turn the template round to the unprinted side and then press the Section 2 piece open (Fig D).

8 Repeat the process in steps 5–7 to add the remaining template section pieces in numerical order. Once all pieces are added, press, then trim along the outer dashed line of the template (Fig E).

9 Repeat the process to piece each of the remaining templates, following steps 4–8. Leave the paper attached to the wrong side of each template section.

JOINING THE TEMPLATES

10 Place the pieced Sections A and B right sides together. Use pins to ensure the ends of the seam are aligned. Pin or clip them in place (Fig F).

11 Sew the two sections together, removing pins or clips as you come to them. Remove the paper from the seam allowance only and then press the seam (Fig G). Join the remaining sections as follows, continuing to remove the paper from the seam allowance only before pressing the seams.

12 Join Section D to the side of Section E. Then join Section F to the top of G, and join Section H to the top of I.

13 Join K to the top of L, making sure the ends of the nose align with the edges of the muzzle in the centre. Join M to the bottom of L, then join J to the top of K.

14 Join Section FG to the right of JKLM, taking care that the top of the muzzle aligns with the top of the nose. Then join Section HI to the left, again aligning the muzzle and nose. Join C to the top to complete the centre of the face.

15 Join Section DE to the left of the centre face. Take care that the seam of the ear aligns with the top of the head, and the bottom face seams align. Join AB to the right of the centre face, aligning the same points as you did on the left side.

16 Join N to the bottom right corner, then join O to the bottom left corner to complete the cat block. Carefully remove the paper templates from the back of the block and press well.

QUILTING AND FINISHING

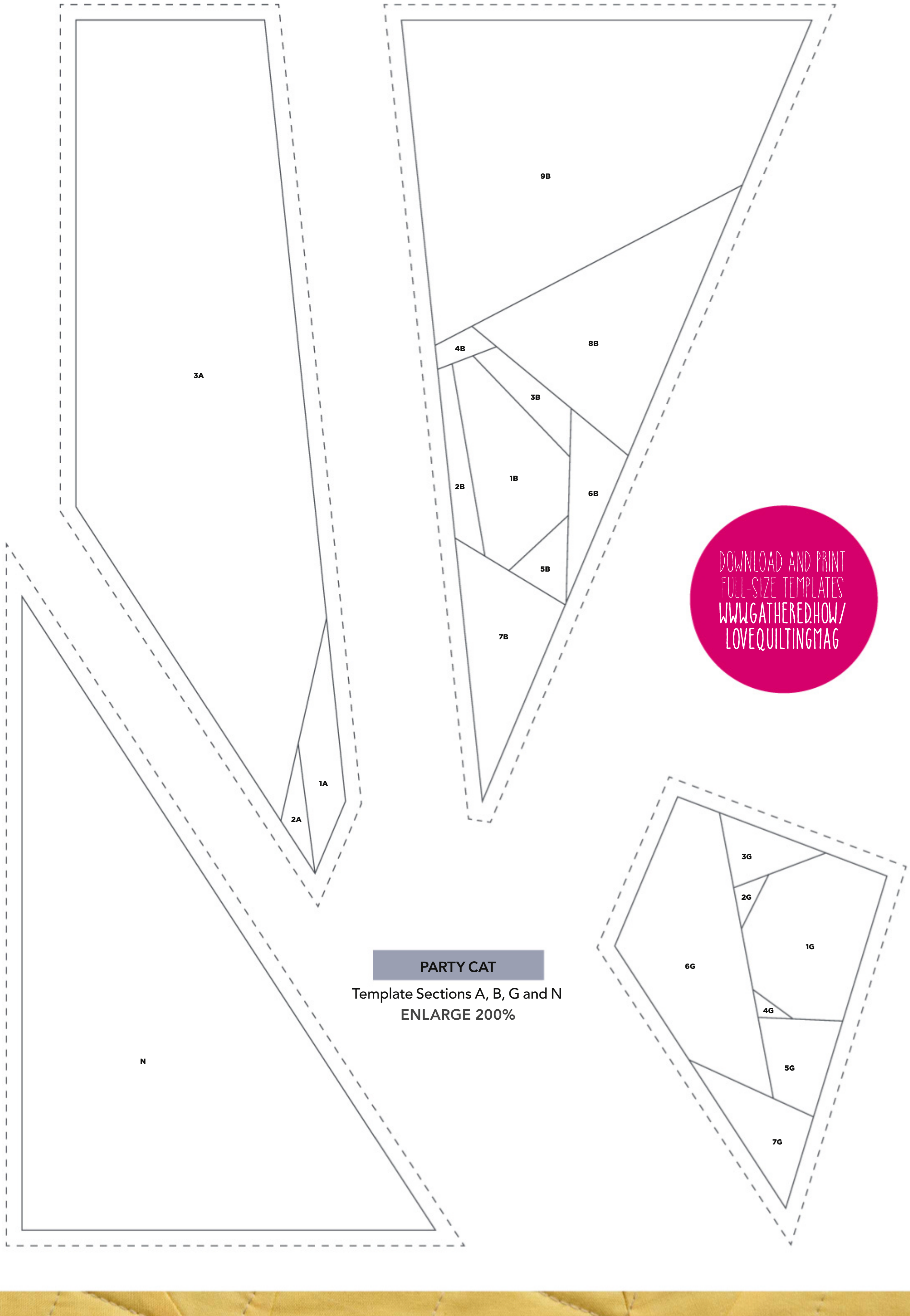
17 Press the quilt top and backing well. Make a quilt sandwich by placing the backing fabric right side down, the batting on top, then place the quilt top centrally and right side up. Baste the layers together using your preferred method.

18 Quilt as desired. Gabi quilted a simple diagonal cross-hatch. Trim off the excess batting and backing fabric, and then square up the mini quilt.

19 Sew the two binding strips together end-to-end using diagonal seams. Press the seams open and trim away the dog ears. Fold in half lengthways, with the wrong sides together, and then press along the full length of the strip.

20 Sew the joined binding strip to the right side of the quilt, creating a neat mitre at each corner. Fold the binding over to the back of the quilt and secure temporarily with pins or clips. Hand or machine stitch in place to finish.

Gaby Sartori
Brazil-based Gaby combines her passion for design and sewing with cute Foundation Paper Piecing patterns
tomtestudio.com
tomte.studio


3A
1A
2A
9B
8B
4B
3B
1B
2B
6B
5B
7B
N
3G
2G
1G
6G
4G
5G
7G

PARTY CAT

Template Sections A, B, G and N

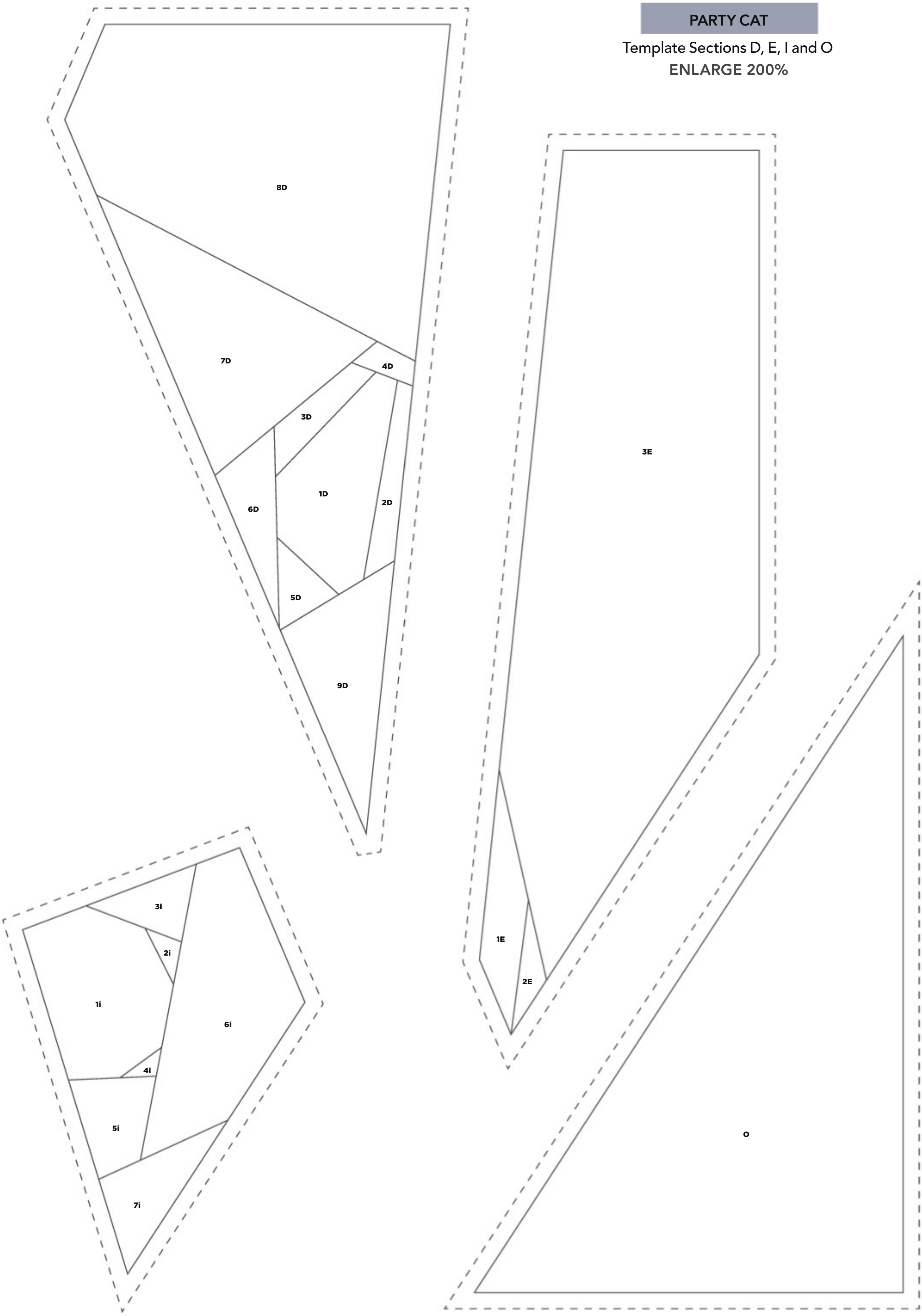
ENLARGE 200%

DOWNLOAD AND PRINT
FULL-SIZE TEMPLATES
**WWW.GATHERED.HOW/
LOVEQUILTINGMAG**

PARTY CAT

Template Sections D, E, I and O

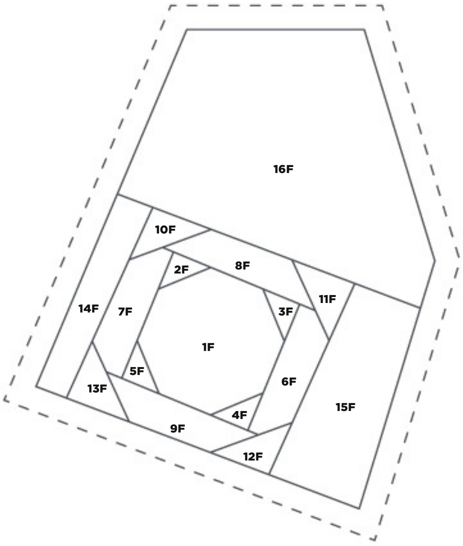
ENLARGE 200%

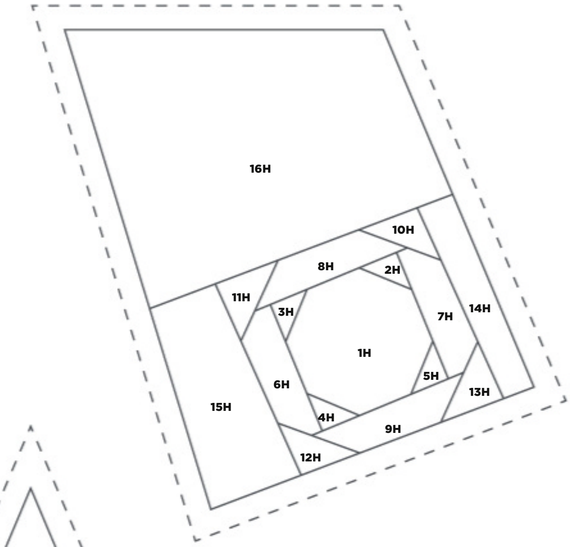

8D
7D
4D
3D
1D
6D
2D
5D
9D
3E
1E
2E
3i
2i
1i
6i
4i
5i
7i
O

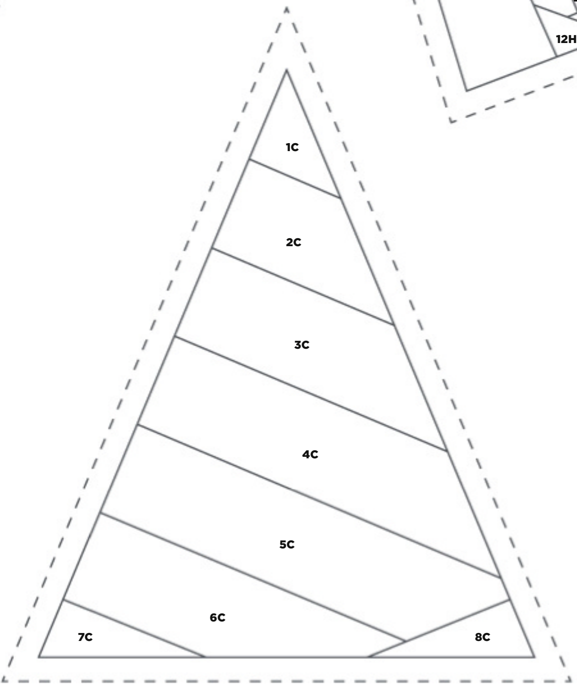
PARTY CAT

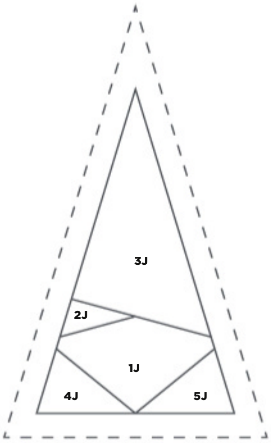
Template Sections C, F, H, J, K, L and M

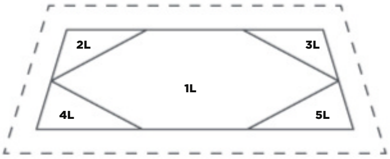
ENLARGE 200%

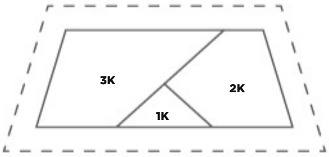

16F
10F
8F
2F
11F
14F
7F
3F
1F
5F
6F
13F
4F
15F
9F
12F

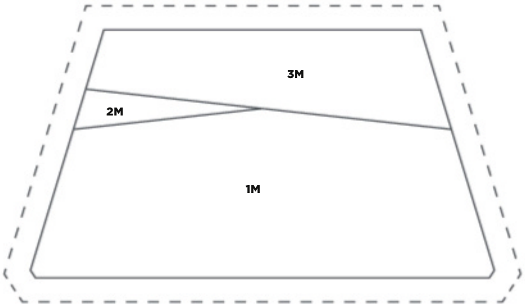

16H
10H
8H
2H
11H
3H
14H
7H
1H
5H
6H
13H
15H
4H
9H
12H


1C
2C
3C
4C
5C
6C
7C
8C


3J
2J
1J
4J
5J


2L
3L
1L
4L
5L

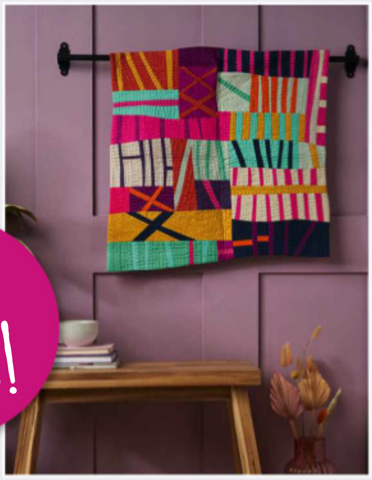




OVERSEAS READERS

13 ISSUES FOR JUST $49.95 WHEN YOU SUBSCRIBE TODAY!*

SAVE 75%!



"You don't need fancy tools to be a printmaker"
EASY PIECING USING SCRAPS
Save £££ SEW YOUR STASH
LOVE PATCHWORK & Quilting
14 PROJECTS TO MAKE TODAY!
10 WAYS TO UPCYCLE
Eco-friendly IDEAS
SIMPLE AND SUSTAINABLE TECHNIQUES TO EMBRACE IN YOUR SEWING
IMPROV PIECING MASTERCLASS

UK READERS SEE P24

- $49.95 for 13 issues (1 year subscription), **saving 75%**!
- **OR Try 3 issues for $9.95** and then pay just $14.97 by quarterly continuous credit
- Subscription prices **include delivery** – Never miss an issue!
- 13 issues a year (1 year subscription)

ORDER NOW – DON'T MISS OUT!

SUBSCRIBE TODAY!

US & Canada

Subscribe online at: www.buysubscriptions.com/LPPUS22

You can contact our customer service team by phone at 855-827-8639.

(Customer service hours are Monday to Friday 08:00–20:00 EST.)

Europe **€86.99 – 1 Year
Rest of World **$119.99 – 1 Year
Australia **$140AUD – 1 Year

Subscribe online at: www.buysubscriptions.com/LPQP124

Or call **+44 (0) 1604 973 754** and quote LPQP124

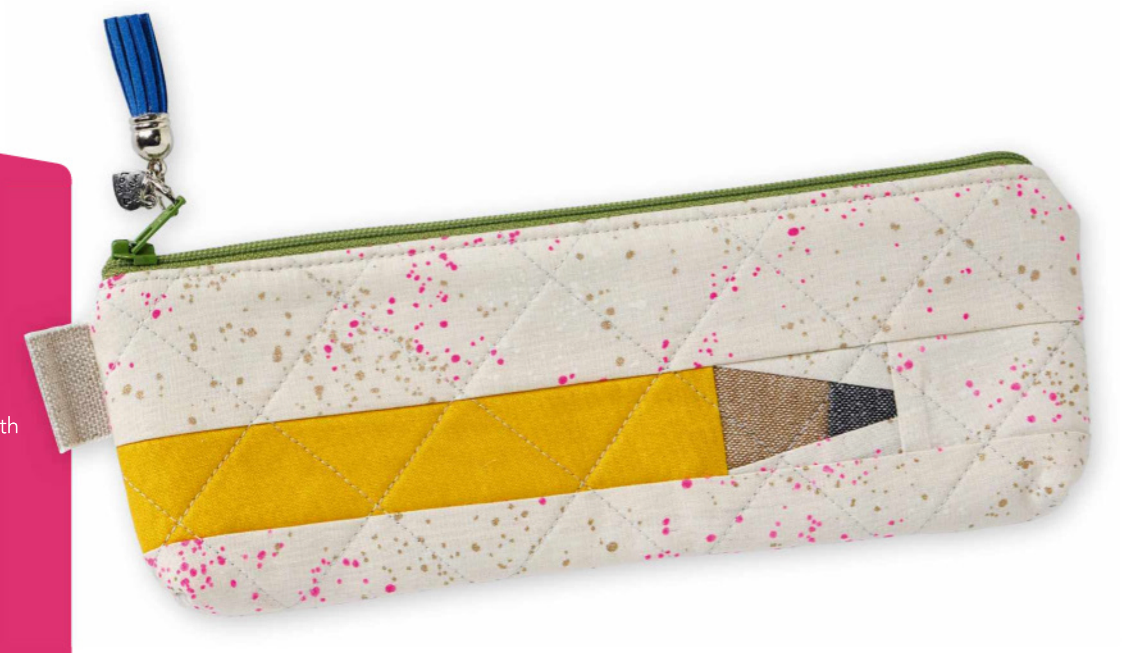
*North American savings compared to 13 full priced issues at $13.99 from the US newsstand and customers will be charged in $. **Europe & ROW newsstand pricing varies by territory so no saving is expressed. This offer is for new print subscribers only. You will receive 13 issues in a year. Prices correct at point of print and subject to change. European and RoW subscribers: if you are dissatisfied in any way you can write to us or call us to cancel your subscription at any time and we will refund you for all unmailed issues. N. American subscribers: Minimum subscription terms 12 months. If at any time during the first 60 days you are dissatisfied in any way, please notify us in writing and we will refund you all unmailed issues. Offer ends: **31st December 2023**

POUCH PAIR

Attention, scrap-happy sewists! This stash-busting pencil case and fabric bucket are the perfect projects for you

BY FELIE HEMPFLING

FOR MORE SCRAPPY PATTERNS HEAD TO WWW.GATHERED.HOW/LOVEQUILTINGMAG



YOU CAN USE UP SMALL SCRAPS FROM YOUR STASH FOR THESE TWO SCRAPPY PROJECTS!

YOU WILL NEED

Pencil case

- Background fabric: one (1) fat eighth
- Yellow fabric: 3in x 7in
- Brown fabric: 3in square
- Grey fabric: 3in square
- Lining fabric: one (1) fat eighth
- One (1) 12in zipper
- Fusible batting: 10in square
- Ribbon (optional): 2in length
- Charms for the zip (optional)
- One (1) copy of the Pencil FPP Template

FINISHED SIZE

- 3in x 8½in x 1in

NOTES

- Seam allowances are ¼in, unless otherwise noted.
- RST= right sides together.
- FPP= Foundation Paper Piecing.
- For FPP, set your stitch length to 1.5.
- Press fabrics well before cutting.
- FPP templates include seam allowance around the outer edge only.

FABRIC USED

All the fabrics from this pair were sourced from Felie's stash, as follows:

- Neon Pink from the Speckled collection by Rashida Coleman-Hale for Ruby Star Society.
- Honey Cross Weave in Goldenrod from the Warp & Weft collection by Alexia Marcelle Abegg for Ruby Star Society.
- Taupe and Charcoal from the Essex Linen Yarn Dyed collection by Robert Kaufman.
- The lining fabric is Pink from the Kinder Apples collection by Heather Ross for Windham Fabrics.

TOP TIP

When you are cutting pieces for Foundation Paper Piecing, ensure the piece will cover the entire section plus at least ¼in all the way around. If you are new to FPP, you may find it helpful to leave a slightly more generous seam allowance.

1 From the lining fabric cut:
- Two (2) 4in x 9½in.

2 From the background fabric cut:
- One (1) 4in x 9½in.
- Two (2) 1½in x 2½in (Sections 3 & 4).
- One (1) 2in x 3in (Section 5).
- Two (2) 2¼in x 9½in (Sections 7 & 8).

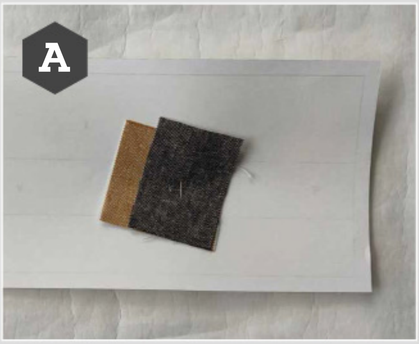
3 From the fusible batting cut:
- Two (2) 4in x 9½in.

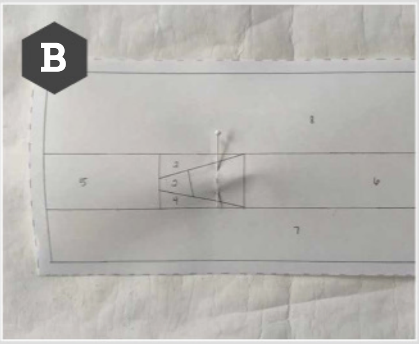
4 If desired, trim the pieces for the FPP template, making sure they will cover the entire section, plus at least ¼in all the way around. You can also leave the rectangles as they are, and trim as you piece the template. You will use the grey fabric for Section 1, brown for Section 2 and yellow for Section 6.

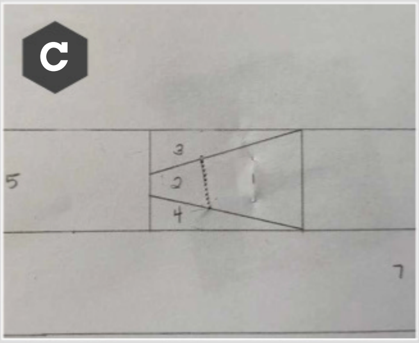
PIECING THE FRONT PANEL

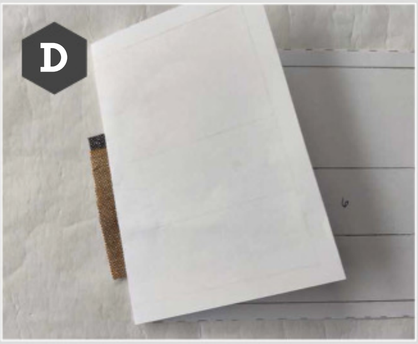
5 Place the fabric for Section 1 on the unprinted side of the template, with the wrong side against the paper.

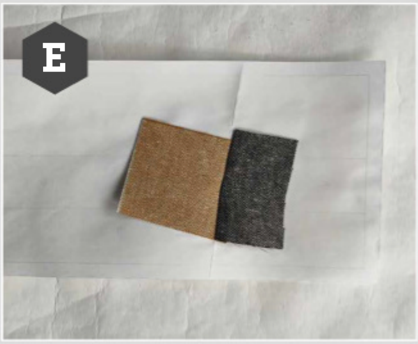
PIECING THE FRONT PANEL

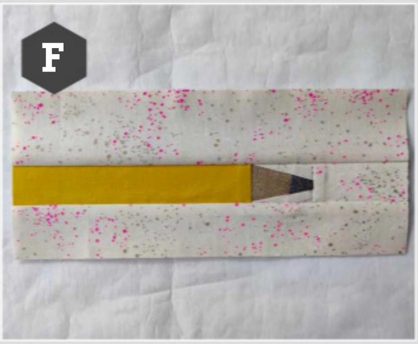












Ensure that it covers the entire section, plus at least ¼in all the way around.

6 Place the piece of fabric for Section 2 right side down so that the two fabrics are RST. The edge of the fabric for Section 2 should be overlapping the line between Section 1 and 2 by approx ¼in (Fig A). Carefully pin in place from the printed side of the template (Fig B).

7 Sew along the marked line between Section 1 and 2 (Fig C). Fold the paper template back along the line you just sewed. Trim the excess fabric ¼in away from the fold (Fig D). This will reduce bulk in the finished block and make the remaining template much easier to piece.

8 Unfold the template, and press the two pieces open so that both fabrics are right side up. Ensure that the fabrics fully cover their respective areas on the template, plus at least ¼in seam allowance around the outer edges (Fig E).

9 Repeat the process in steps 5–8 to piece the rest of the template, working in numerical order. Press well. Trim around the outer dashed line of the template (Fig F). Remove the paper, tearing along the seam lines.

PREPARING THE EXTERIOR PANELS

10 Apply fusible batting to the wrong side of the pieced front panel and the remaining 4in x 9½in background piece, following the manufacturer's instructions. Quilt as desired. Felie chose to quilt a simple diagonal cross-hatch with lines spaced about 1¼in apart (Fig G).

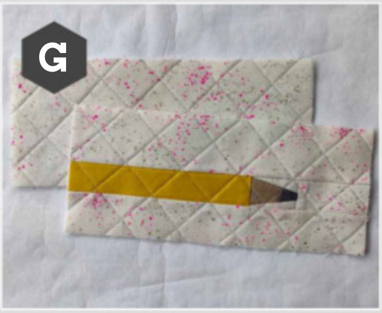
11 Take the front exterior panel, place it right side up, then take the ribbon and fold it in half. On the left side of the panel, measure ½in down from the top, then match the raw edges and pin the ribbon in place. Stitch in place with a ⅛in seam allowance (Fig H).

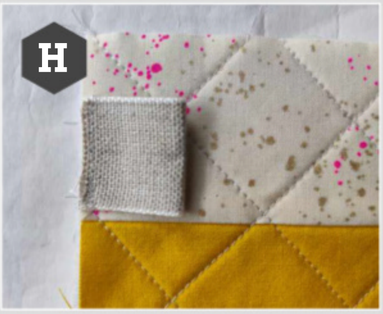
FINISHING THE PENCIL CASE

12 Place the front exterior panel right side up and place the zip on top, aligning the edges with the zip teeth facing down. Place a lining fabric piece on top, right side down. Pin or clip in place (Fig I).

13 Using your zipper foot, carefully stitch the layers in place. Press the layers away from the zip with the wrong sides together. Repeat this process to add the back panel and then the remaining lining piece to the other side of the zip, as shown in Figs J–K.

PREPARING THE EXTERIOR PANELS





14 Fold one lining piece out of the way, and topstitch along the exterior panel, close to the zip. Repeat this process to topstitch the other exterior panel.

15 Open the zip halfway. Match the two exterior panels RST, and the two lining pieces RST. Pin or clip around the outer edge, making sure the zip seams are pushed towards the lining (Fig L).

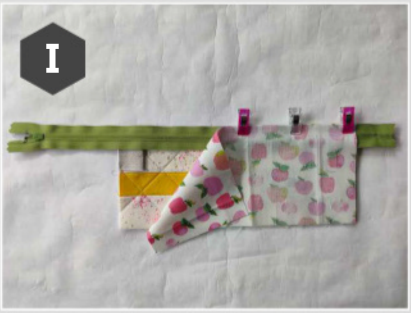
16 Stitch around the outer edge, leaving an approx 3in gap in the bottom of the lining. Backstitch at the beginning and the end of the seam. Trim away any excess zip tape from the sides.

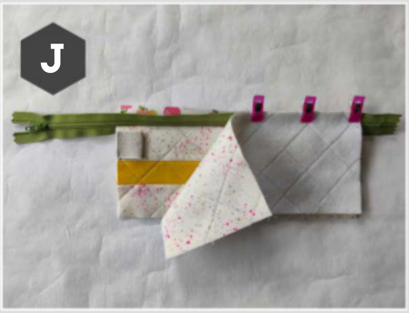
BOXING THE CORNERS

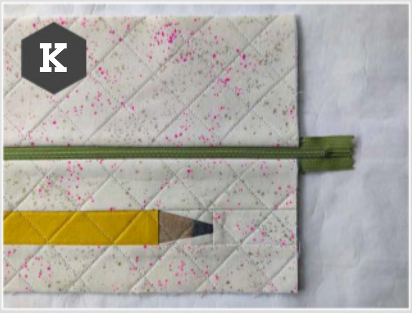
17 At each of the four corners, mark a ½in square and cut (Fig M). Working one corner at a time, bring the side and bottom edge together, nesting the seams, and pin. Sew across the corner (Fig N). Repeat for each of the four corners.

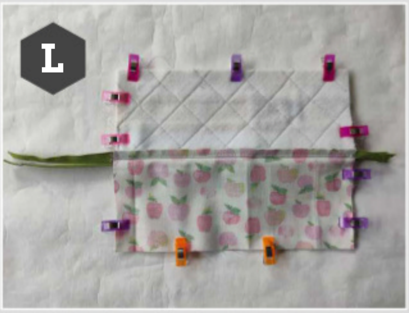
18 Turn your pencil case right side out through the gap in the lining, finger pressing the corners. Stitch the gap in the lining by hand or machine. Push the lining into the case. Give the entire case a good press. Add any charms to the zip pull, as preferred, to finish your case.

FINISHING THE PENCIL POUCH

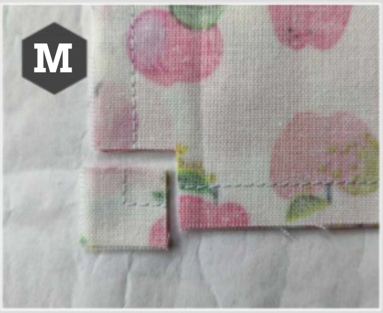


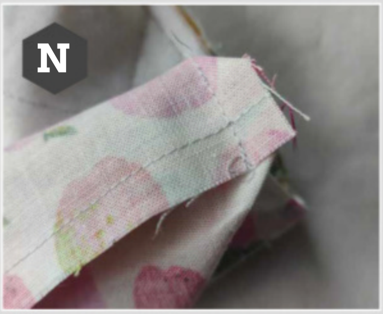


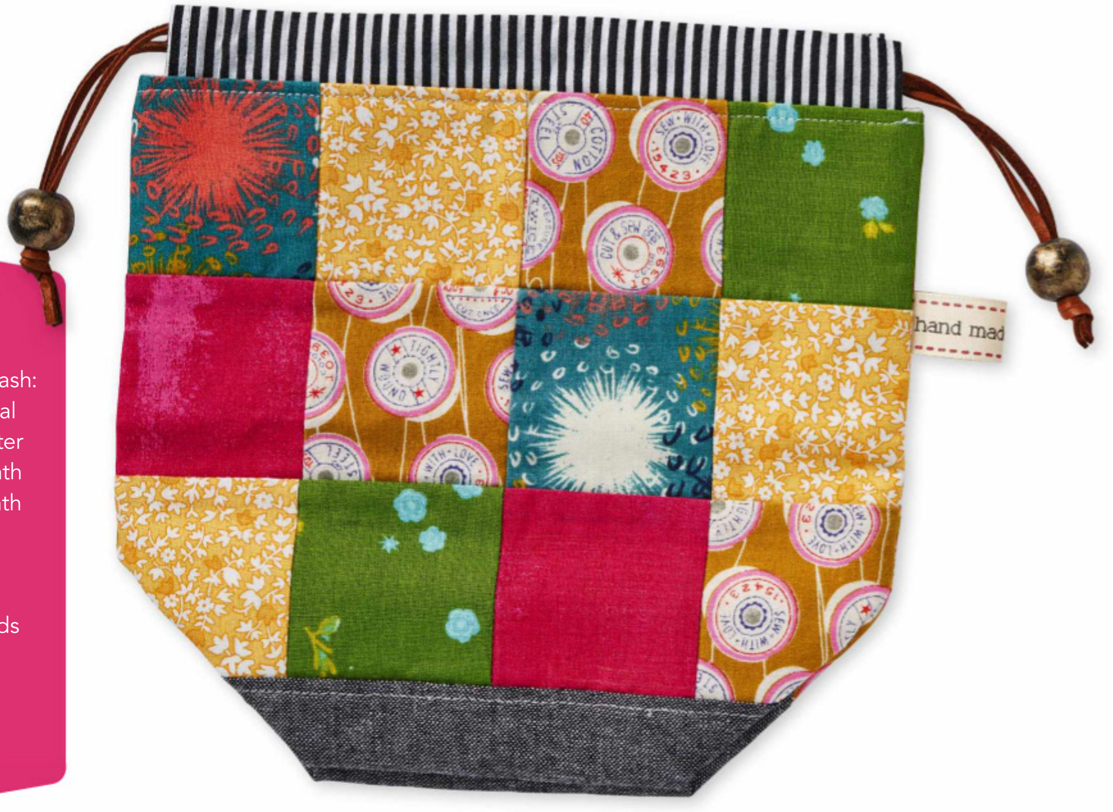




BOXING THE CORNERS







YOU WILL NEED

Drawstring scrap pouch

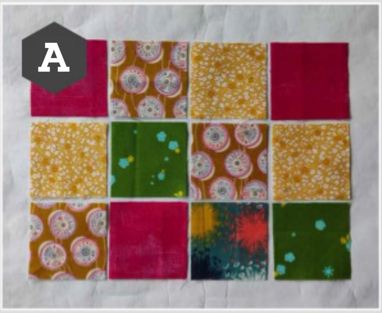
- Assorted scraps from your stash: approx one (1) fat quarter total
- Lining fabric: one (1) fat quarter
- Accent fabric: one (1) fat eighth
- Casing fabric: one (1) fat eighth
- Ribbon (optional): 2in length
- Lightweight interfacing: 10in x 18in
- Leather cord (or similar): 1¼yds
- Beads for ties (optional)

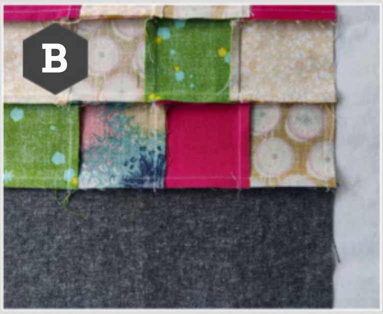
FINISHED SIZE

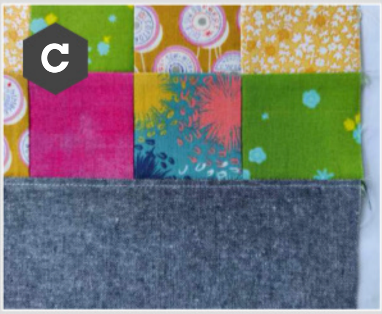
- 7½in x 4in x 4in

STORE YOUR FABRIC SCRAPS IN THIS HANDY POUCH TO SAVE THEM FOR LATER!

PIECING THE EXTERIOR PANELS







CUTTING OUT

1 From your scrap fabrics cut:
- Twenty four (24) 2½in squares.

2 From the lining fabric cut:
- Two (2) 8½in x 9½in.

3 From the accent fabric cut:
- Two (2) 3½in x 8½in.

4 From the casing fabric cut:
- Two (2) 2in x 8½in.

5 From the interfacing cut:
- Two (2) 8½in x 9½in.

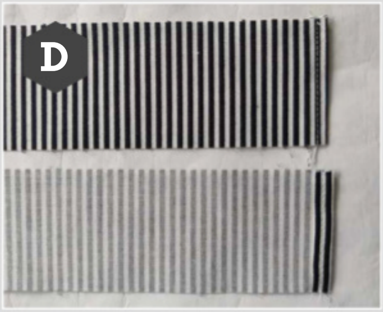
PIECING THE EXTERIOR PANELS

6 Arrange twelve of your 2½in squares in three rows of four, as shown in Fig A. Sew the squares together in rows, then sew the rows together.

7 Sew one accent fabric rectangle to the bottom of the pieced section. Press the seam towards the rectangle (Fig B). Apply the interfacing to the wrong side, following the manufacturer's instructions.

8 Repeat steps 6–7 to make a second panel. These will form the two exterior panels. Topstitch along the accent panel pieces, close to the seam (Fig C). Press well. Trim each panel to 8½in x 9½in if required.

PREPARING THE EXTERIOR PANELS



MAKING THE CASING

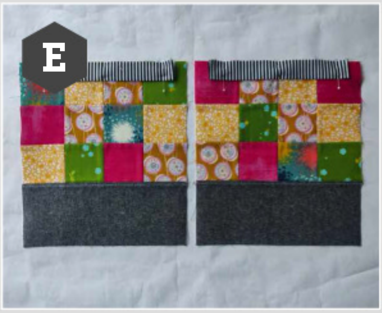
9 Take one 2in x 8½in casing piece. Press under the short edge by ¼in, then fold again and press to enclose the raw edge. Topstitch in place. Repeat this process at the other end, and at each short end of the second casing piece (Fig D).

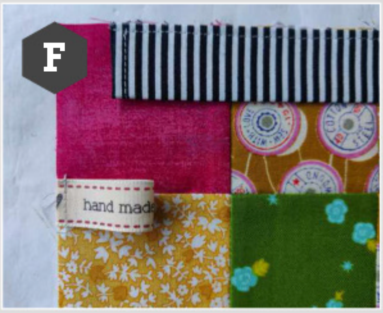
10 Fold each casing piece in half lengthwise, WST and press.

PREPARING THE EXTERIOR

11 Take each exterior panel and casing piece. Find their centres by folding in half, then pin or pinch to create a little crease. Place each casing RST with an exterior panel, aligning the centres and the raw edges at the top.

PREPARING THE EXTERIOR



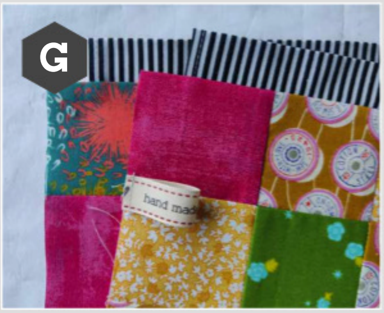


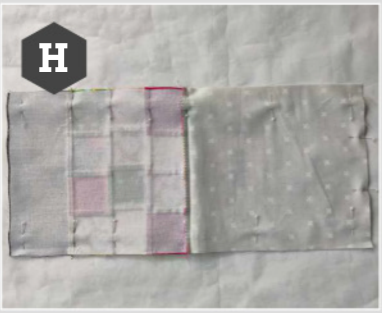
12 Pin in place and stitch using a 1/8in seam allowance (Fig E). Decide which panel you want to be the front. Take the ribbon and fold in half. Place on the left side, 2in from the top, matching the raw edges. Pin, then stitch in place using a 1/8in seam allowance (Fig F).

FINISHING THE POUCH

13 Place each exterior RST with a lining piece. Stitch along the top edge of each. Press open, then turn the layers so they are wrong sides together. Press the casing up, away from the exterior and lining (Fig G).

FINISHING THE POUCH





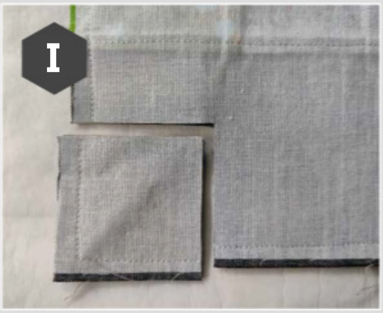
14 Open out the layers again, and place the two pieces RST, matching the exteriors and lining pieces. Match the seams in the centre, making sure the casings are pointing towards the lining on each piece. Pin in place (Fig H).

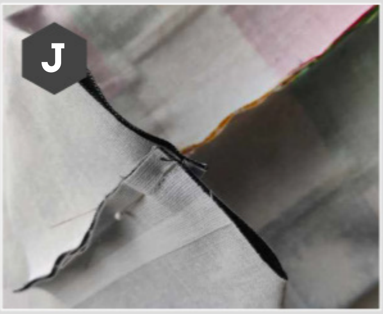
15 Sew around the outer edges, leaving an approx 3in gap at the bottom of the lining. Backstitch at the beginning and the end of the seam to secure.

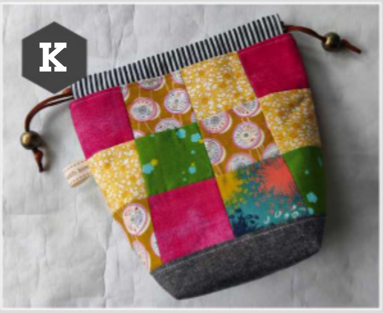
BOXING THE CORNERS

16 At each of the four corners, mark a 2in square and cut, as shown in Fig I.

BOXING THE CORNERS



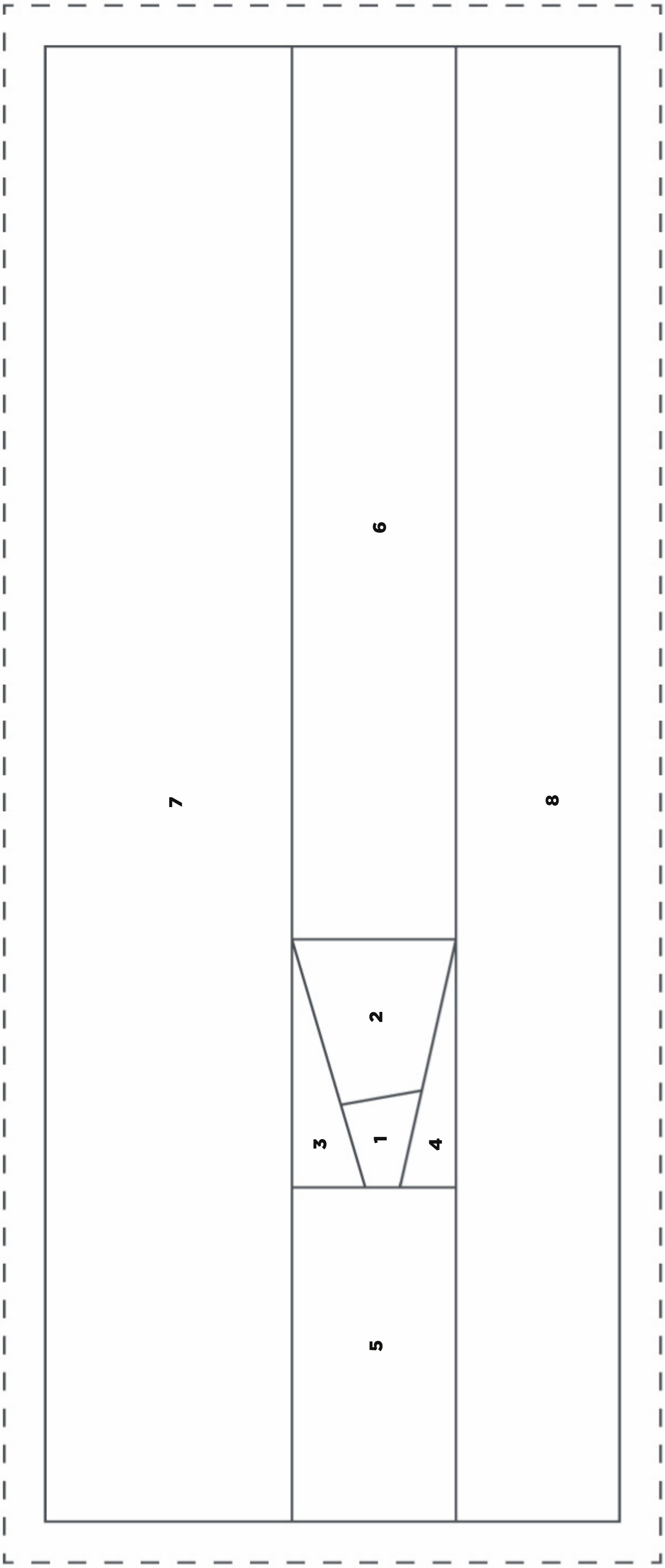




Working one corner at a time, bring the side and bottom edge together, nesting the seams and pin (Fig J). Sew across the corner, backstitching at each end. Repeat for each of the four corners.

17 Turn your pouch right side out through the gap in the lining, finger pressing the corners. Stitch the gap in the lining by hand or by machine. Then push the lining down into the pouch. With the casings pressed up and away from the pouch, topstitch all the way around the top edge of the pouch.

18 Cut your cord into two equal lengths. Take one length and, starting at one side, thread through the front casing, then through the back casing. Add a bead, tie the ends together and trim the ends. Repeat with the second cord, starting and ending at the other side (Fig K).



DOWNLOAD AND PRINT FULL-SIZE TEMPLATES WWW.GATHERED.HOW/LOVEQUILTINGMAG

POUCH PAIR

Pencil FPP Template

ACTUAL SIZE

SCAN HERE!

Scan the QR code below to download and print full-size templates

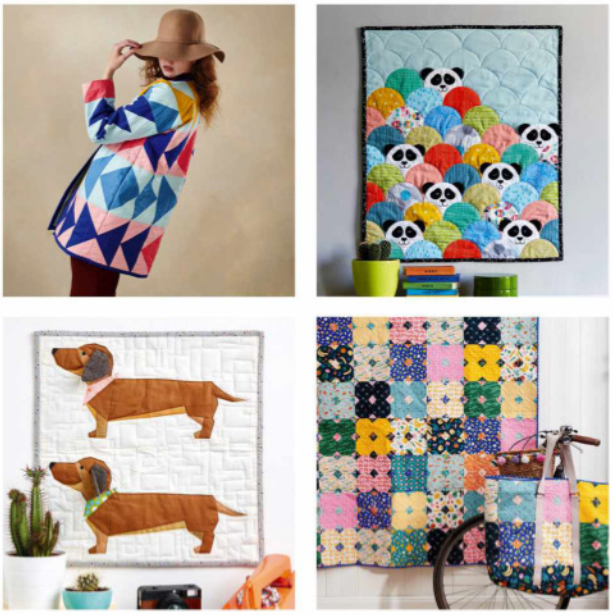
Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

QUILTING PATTERNS

SHOP WITH US!

Explore *Love Patchwork & Quilting* and *Today's Quilter*'s one-stop Etsy store where you'll find easy-to-follow quilt and homeware patterns for every ability. Prices start from just £6 for an instant PDF download complete with instructions and templates. Keep an eye out for new patterns, too!

TQANDLPQPATTERNSHOP.ETSY.COM



VISIT OUR STORE TODAY!

BACK ISSUES

MISSED AN ISSUE?

Take a look at some of the print copies available in our store...

TWO WAYS TO ORDER!

Visit the website: **buysubscriptions.com***
Call us on: **03330 162 145***

Complete your collection! Order any issues you're missing from just £7.99

Print back issues only.
*The website and phone number shown are for UK orders.

ISSUE ONE HUNDRED AND TWENTY

ISSUE ONE HUNDRED AND TWENTY ONE

ISSUE ONE HUNDRED AND TWENTY TWO

ISSUE ONE HUNDRED AND TWENTY THREE

BEGINNER'S GUIDE TO

MATCHSTICK QUILTING

BY PAULA STEEL

Each month, our expert Paula Steel will show you how to make a project using a new and exciting technique!

BEGINNER'S GUIDE TO:

MATCHSTICK QUILTING

Matchstick quilting is a method of straight-line quilting where the quilted lines are repeated ¼in or less apart from each other: a matchstick apart. Using a walking foot and some careful marking, matchstick quilting can be a great way to add some texture to a quilt, without taking away from the quilt design.

HOW TO DO MATCHSTICK QUILTING

As with most quilting, the preparation is important. It is worth taking your time to baste the quilt to get a good flat surface to work with. Paula uses spray baste and presses the quilt top and backing thoroughly before basting. After spray basting, Paula likes to press the quilt again to set the spray and get out any creases and lumps.

MARKING

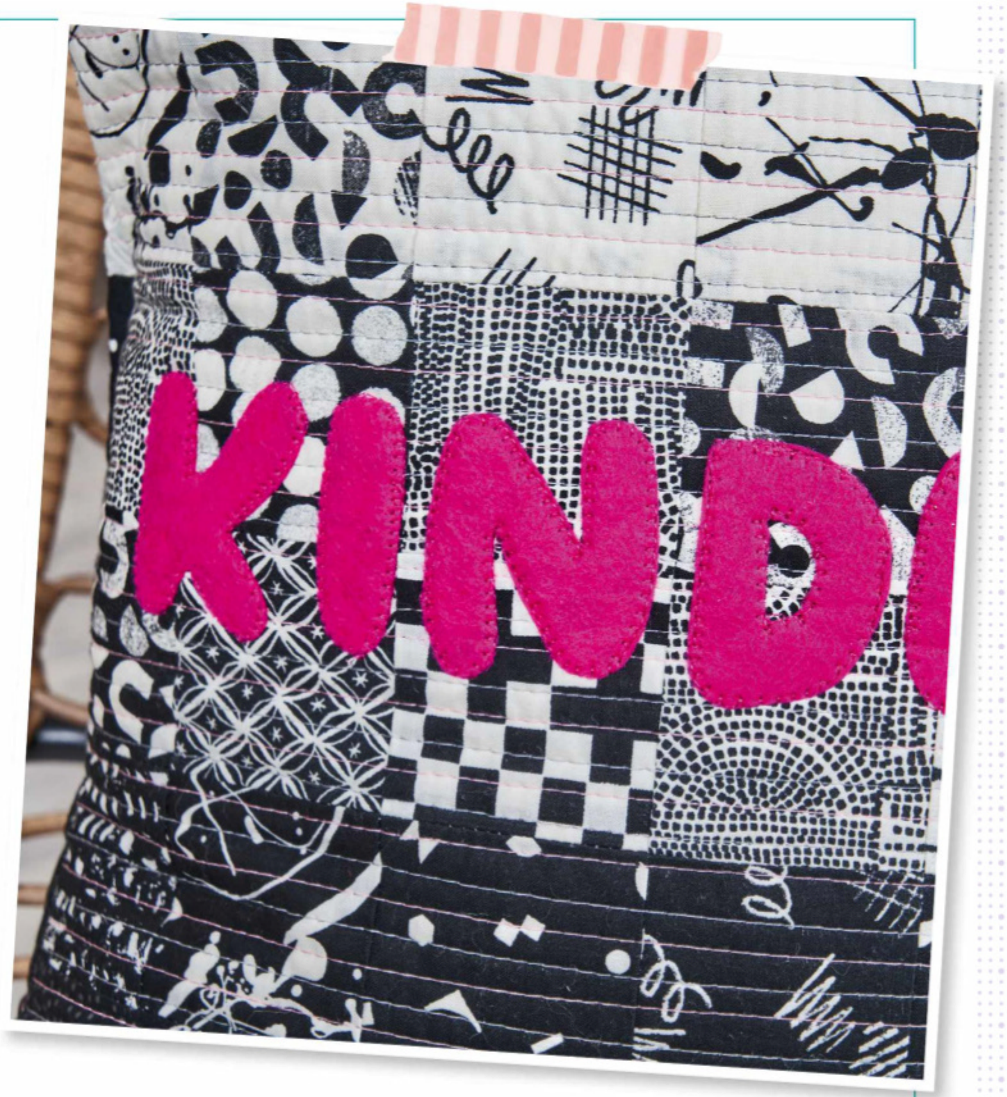
In Issue 122, Paula covered the pros and cons of marking tools. For matchstick quilting, Paula prefers to use an air-erasable pen or, if there is good light, a Hera marker. You may need to press the quilt whilst it is marked out, so you should avoid markers that set once heated.

WALKING FOOT

Most sewing machines aimed at quilters come with a walking foot, sometimes called an even feed foot. If your machine did not come with one, you can purchase one. A walking foot helps to feed the fabric through your machine, enhancing the work of the feed dogs. This is especially useful when quilting through the three layers, as it helps to feed the top and bottom layers through at the same rate.

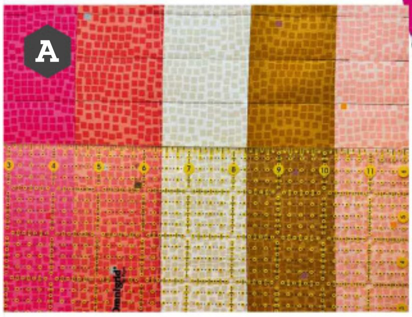
STITCH LENGTH

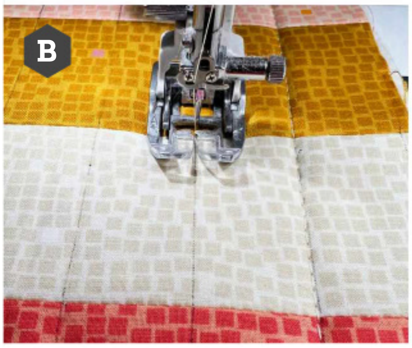
For straight line quilting, you will use a standard straight stitch that has been lengthened. Paula likes to use a stitch length between 3.8 and 4.2. Have a play with different stitch lengths and see which you prefer.

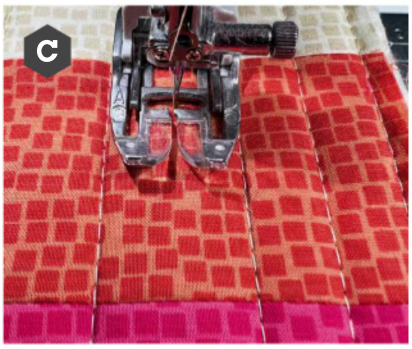


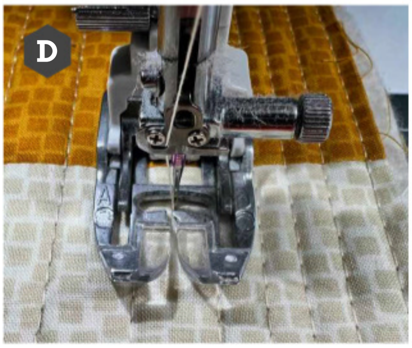
THREAD

Paula mainly uses Aurifil 50wt for quilting, but any standard weight thread will work well. You can also add some extra definition by including some lines using a thicker thread, such as a 40 or 28 weight. Choosing the colour of the thread is important to the overall look, as matchstick quilting creates a dense design. The colours in the quilt will determine the thread colour, so you should be looking for a thread colour which shows up evenly on the majority of the quilt. There will always be some areas where it shows up more, such as very dark or very light areas, but try to get a balance. Paula finds a light grey or very light pastel colour is a good base rather than a white, as it will show up subtly on any white areas.









QUILTING

Before starting on a quilt, it is good to piece and baste a simple striped block using the colours or fabrics from the quilt. Using the sample piece, you can then test out different thread colours, the distance of quilting lines and the length of the stitches. In the following tutorial, Paula is working on a sample piece.

1 Using your preferred marker, draw lines 1in apart down the sample piece (Fig A).

2 Attach your walking foot, increase your stitch length to between 3.8 and 4.2 and then neatly quilt along the drawn lines (Fig B).

3 For the next quilted lines, you will quilt between the previously quilted lines; this gives you quilted lines at ½in apart. A lot of walking feet are 1in wide so you can use the previously quilted lines as a guide for the edges of the walking foot (Fig C).

4 For the final quilted lines, you will once again quilt in the middle of the ½in lines. As before, your walking foot will likely have markings that can be lined up with the quilted lines to help you keep your lines straight (Fig D and E).

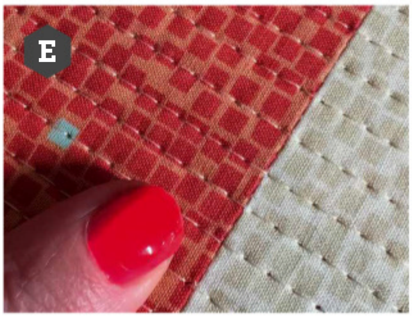
ADAPTING THE MATCHSTICK QUILTING

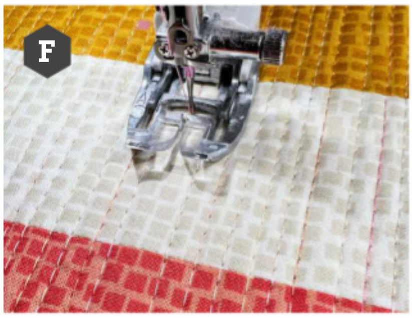
There are lots of ways you can adapt the matchstick quilting for different projects and visual preferences. Paula's favourites are:

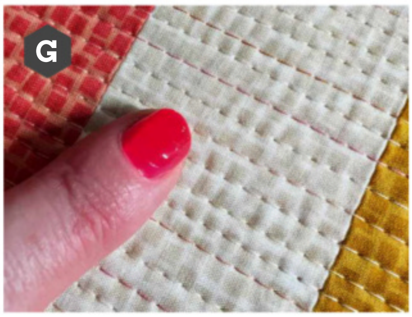
1 Start with marked lines at ¾in instead of 1in. This will give you a denser finish (Fig F).

2 For the final quilted lines (see step 4 of the quilting tutorial) use a different colour thread, or vary the colours (Fig G).

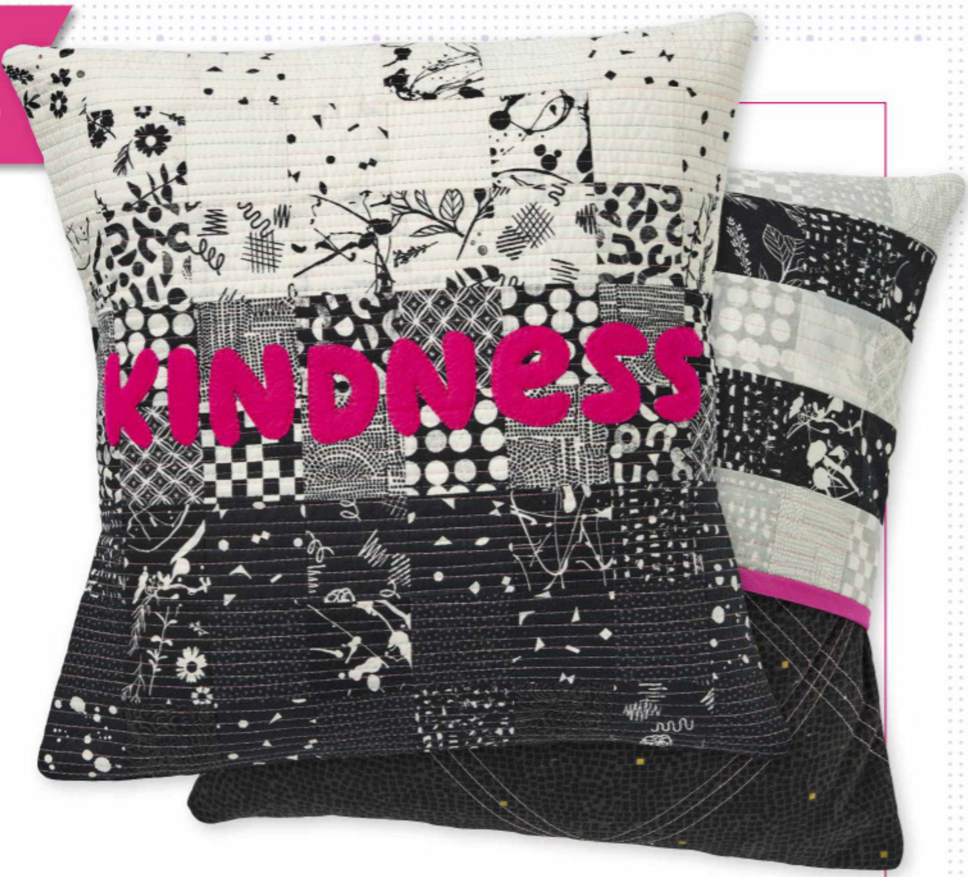
3 You could also add in some hand quilted lines, use a thicker thread, and change the colours as you go down the quilt or go on the diagonal. There are numerous ways you can make it your own, so have fun and experiment!







PROJECT:
MATCHSTICK QUILTED CUSHION



YOU WILL NEED
- Black and white fabric: three (3) Mini Charm Packs or one hundred and four (104) 2½in squares
- Backing fabric: one (1) fat quarter
- Felt: 10in square
- Batting: 32in square
- Binding fabric: one (1) fat eighth
- Fusible web: 10in square
- One (1) copy of the template

FINISHED SIZE
- 16in square

NOTES
- Seam allowances are ¼in, unless otherwise stated.
- Press seams open, unless otherwise instructed.
- WOF = width of fabric.
- RST = right sides together.
- WST = wrong sides together.

FABRICS USED
Fabrics are from the Pixel collection by Rashida Coleman-Hale and the Achroma collection, both by Ruby Star Society.

CUTTING OUT
1 From the backing fabric cut:
- One (1) 16½in x 10½in.

2 From the binding cut:
- Two (2) 2½in x 16½in.

PIECING THE CUSHION FRONT
3 Lay out sixty four 2½in squares in eight rows of eight, starting with the lighter fabrics at the top and the darker fabrics at the bottom (Fig A).

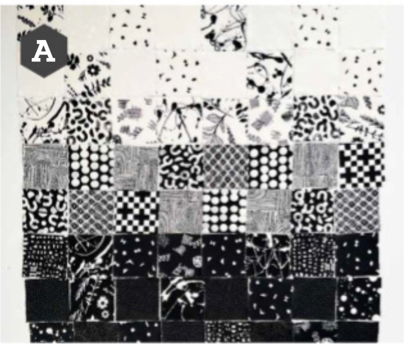
4 Sew the squares into rows and then sew the rows together to complete the cushion front.

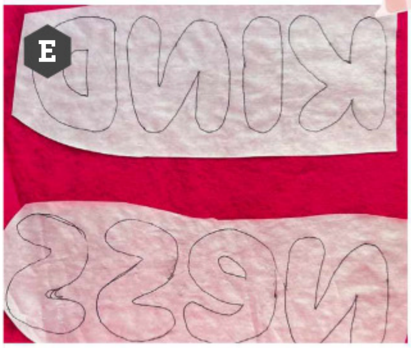
5 Place the cushion front on top of an 18in square piece of batting and baste.

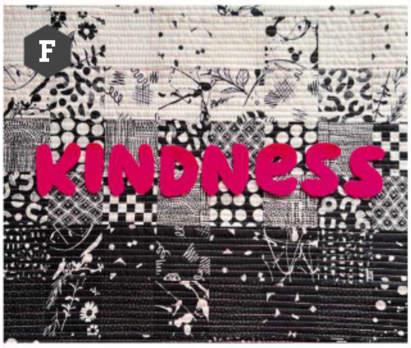
6 Referring to the Technique Focus tutorial, mark out the beginning quilting lines across the cushion front. Paula marked her lines ¾in apart.

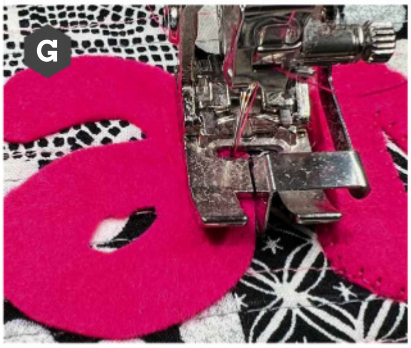
7 Quilt along the marked lines using a neutral thread – Paula used a light grey (Fig B). Quilt the second lines in between the last set of quilted lines, using the same neutral thread and using your presser foot as a guide (Fig C).

8 Quilt the final lines between the lines from step 7. For the final quilted lines, Paula has changed the thread to a pink (Fig D).









ADDING THE FELT

9 Trace the template onto the paper side of the fusible web – note that the wording will be in reverse. Cut roughly around the letters.

10 Carefully press the fusible web onto the wrong side of the felt using a pressing cloth (Fig E). Once pressed in place, cut along the lines.

11 Peel back the paper on each of the letters and place the felt on top of the cushion front, making sure to centre it (Fig F).

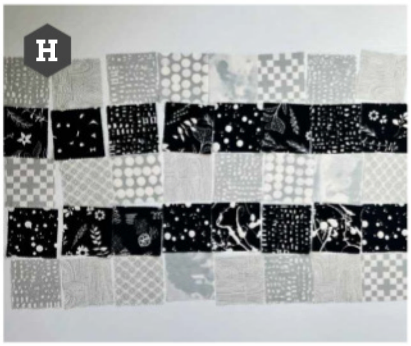
12 Carefully press in place, centring on the quilt top, being careful not to burn the felt. Once stuck down, use a blanket or zig-zag stitch to sew around the edges of each letter (Fig G).

PREPARING THE BACK

13 Lay out five rows of eight 2½in squares. Paula chose to alternate the grey and black squares in order to create a striped design (Fig H). Sew in rows, then sew the rows together.

14 Baste the pieced squares onto a piece of batting approx 18in x 12½in. Then quilt the backing piece: Paula quilted ¼in lines in light pink.

15 Take the 16½in x 10½in backing fabric rectangle and baste to a piece of batting approx 18in x 12½in. Quilt as desired to finish – Paula used diagonal lines. Trim excess batting from both backing pieces.



16 Take the two binding strips and fold in half lengthways. Apply the binding to the bottom side of the patchwork backing piece and the top of the plain fabric backing piece.

FINISHING THE CUSHION

17 Place your backing pieces on the cushion top RST with the bound edges overlapping and all raw edges aligned. Make sure the top backing piece is laid down first.

18 Pin in place and sew around the outer edge of the cushion.

19 Turn the cushion cover right sides out and press to finish.

Paula Steel

Paula loves fabric, cats and rainbow colour palettes. Her 'inner nerd' secretly enjoys the maths behind designing quilts!

paulasteelquilts.com paulasteel.quilts

BOM TWO

EPP *party*

Continue building your English Paper Piecing skills with Block 2 of this BOM!

By Karen Lewis

BOM TWO

YOU WILL NEED

To make three (3) Block 2:
- Fabric A: one (1) fat sixteenth
- Fabric D: one (1) fat sixteenth
- Fabric E: one (1) fat sixteenth
- Fabric K: one (1) fat sixteenth
- Fabric F (background): $^{3}/_{8}$yd
- Seventy five (75) copies of the Square template (twenty five per block)

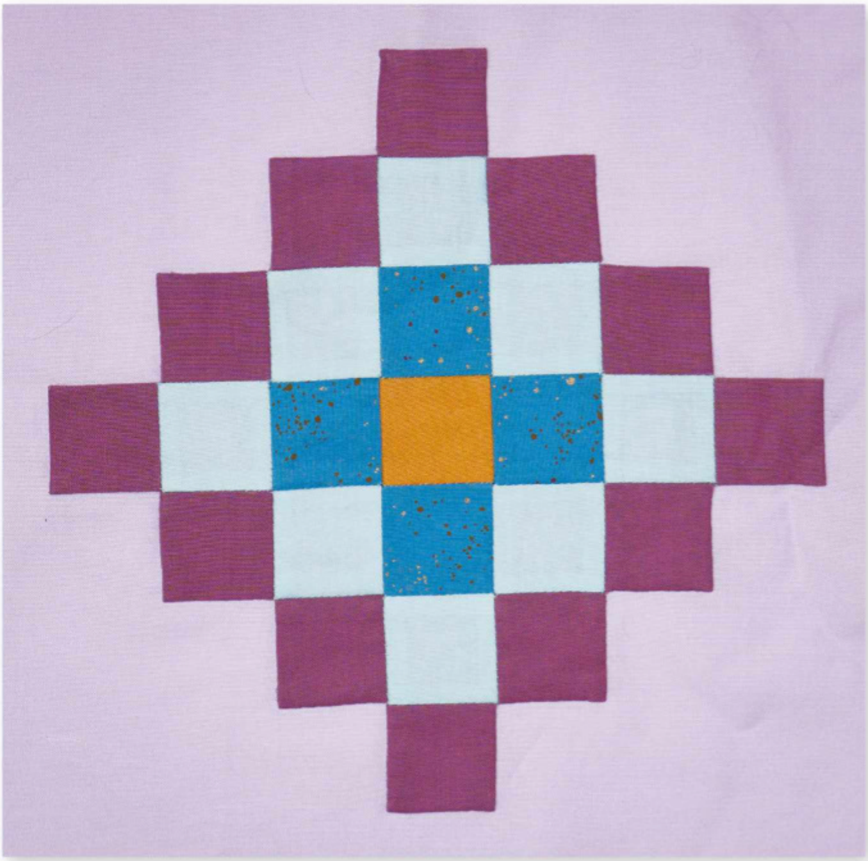
FINISHED SIZE

- Block: 10in square (10½in square unfinished)
- Quilt: 60in square

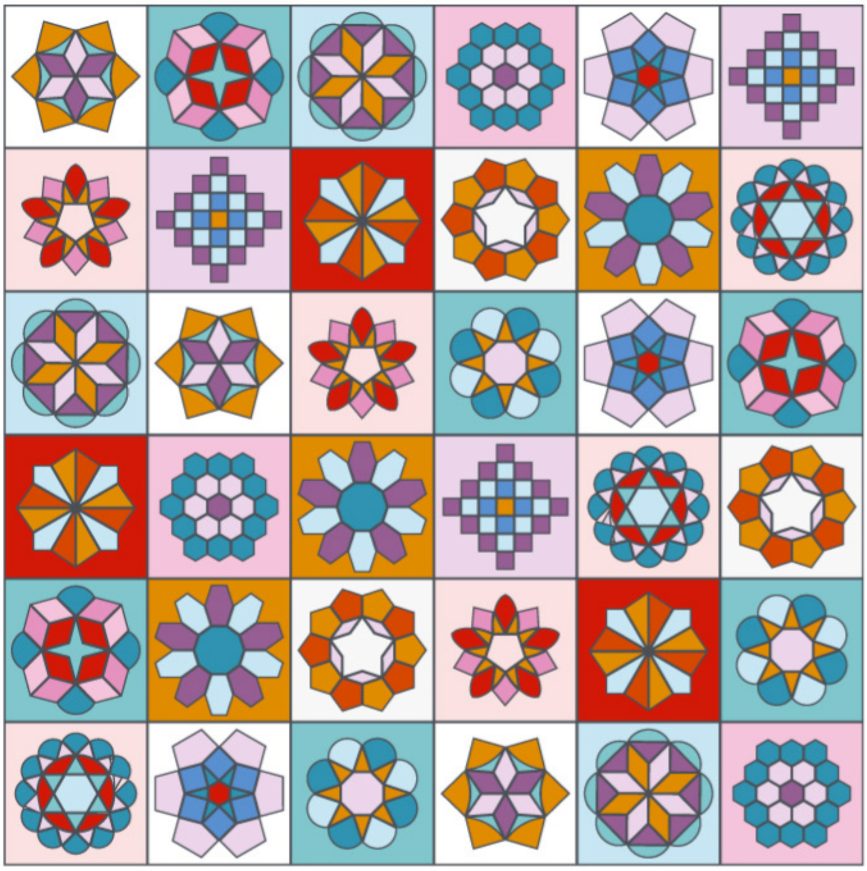
NOTES

- Seam allowances are ¼in throughout, unless otherwise stated.
- Press seams open throughout, unless otherwise instructed.
- Press fabrics well before cutting.
- EPP = English Paper Piecing.
- RST = right sides together.
- A fat sixteenth is 9in x 11in.
- Press well after sewing each seam.
- For EPP, you may want to use a slightly larger seam allowance ($^{3}/_{8}$in) to make it easier to fold the fabric over the edges.
- This block uses 1¼in square templates, which are available to buy as pre-made EPP papers if you prefer.

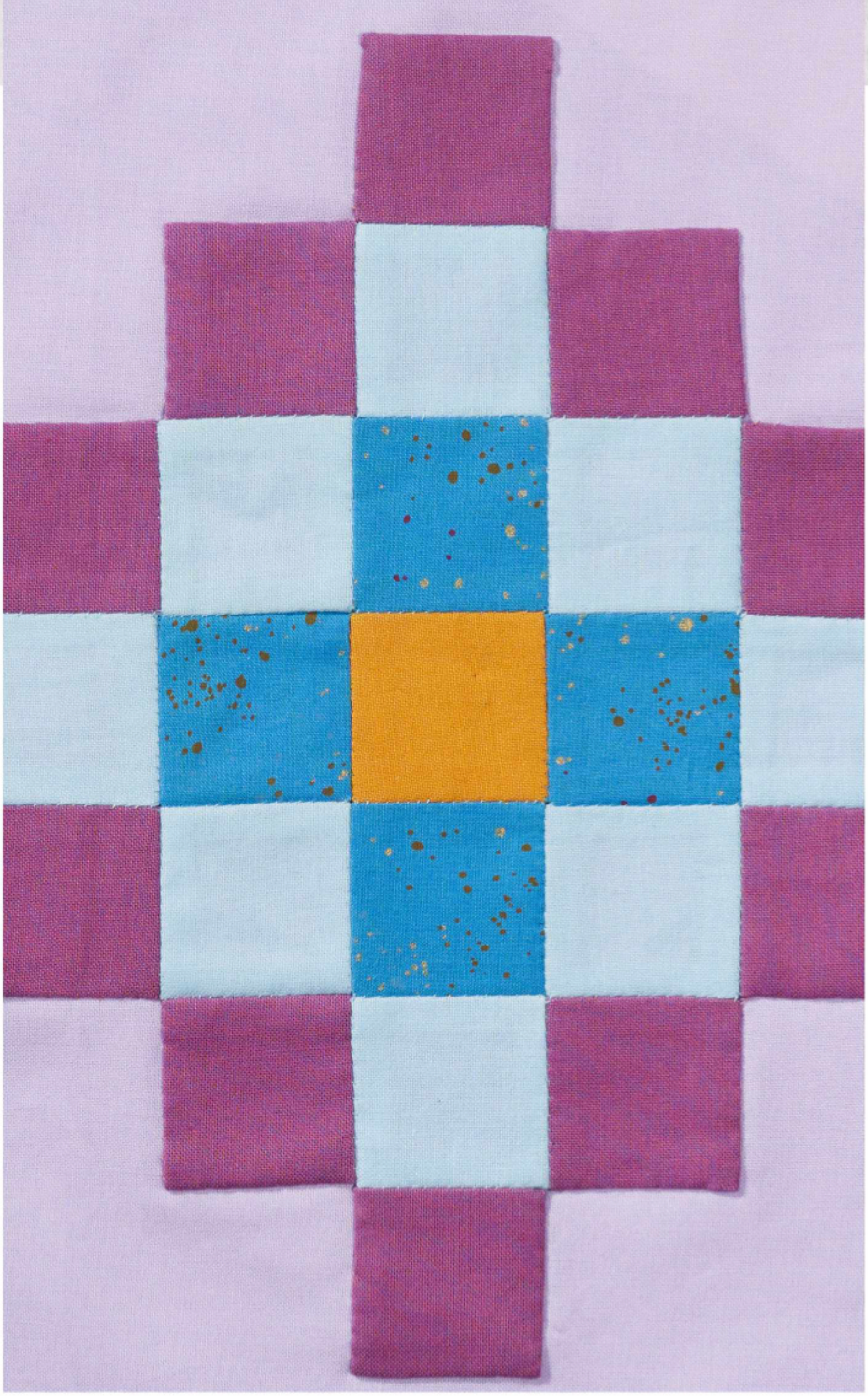
To make the whole quilt:
- Fabric A (dark blue): ¼yd
- Fabric B (dark turquoise): 1yd
- Fabric C (light turquoise): 1yd
- Fabric D (light blue): 1$^{3}/_{8}$yds
- Fabric E (dark purple): ¾yd
- Fabric F (light purple): 1$^{5}/_{8}$yds
- Fabric G (dark pink): $^{3}/_{8}$yd
- Fabric H (light pink): ½yd
- Fabric I (red): 1$^{1}/_{8}$yds
- Fabric J (orange): ½yd
- Fabric K (mustard): 2yds
- Fabric L (cream): ¾yd
- Fabric M (grey): ½yd
- Fabric N (white): ¾yd
- Batting: 70in square
- Backing fabric: 4yds
- Binding fabric: ½yd



BUILD YOUR ENGLISH PAPER PIECING CONFIDENCE WITH THIS SIMPLE BLOCK



Quilt Layout Diagram



BOM TWO

- If you pre-cut all your background squares at the start of the quilt, disregard step 1.
- The templates provided do not include seam allowances.
- If you're new to English Paper Piecing, refer to the EPP tutorial on p81–86 of *LP&Q* issue 123, or find it online at gathered.how/lovequiltingmag

FABRICS USED

- Print fabrics are from various Ruby Star Society Basics collections.
- Solids are from the Bella Solids collection by Moda Fabrics.

CUTTING OUT

1 From Fabric F cut:
  - Three (3) 11in squares for the backgrounds.

PREPARING THE EPP TEMPLATES

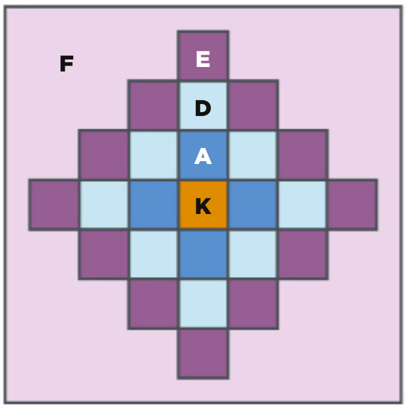
2 Baste the following square template pieces, following steps 1–6 of the EPP tutorial, or using your preferred method:
- Fabric K: three (3) squares.
- Fabric A: twelve (12) squares.
- Fabric D: twenty four (24) squares.
- Fabric E: thirty six (36) squares.

MAKING THE BLOCKS

3 Arrange the squares for each block, referring to the Block Layout Diagram. Join the squares in rows. Then sew the rows together, making sure to match up the points of the squares at each intersection (Fig 1). Refer to steps 9–13 of the EPP tutorial for more stitching details.

4 Once all the squares are joined, press each shape well. Then carefully remove the papers. Press again, ensuring that all raw edges are turned under.

5 Appliqué each shape to the background squares, referring to steps 14–17 of the EPP tutorial. Press well, then trim to 10½in square, carefully centring the EPP shape for each block.



Layout Diagram

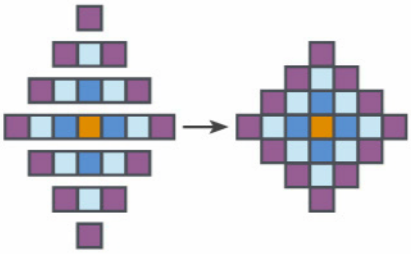


Fig 1

TOP TIP

Make a cutting template by tracing around an EPP shape on template plastic, then adding a seam allowance.

Karen Lewis

Karen spends her days screen printing beautiful fabric and stitching up striking, modern quilts

karenlewistextiles.com

karenlewistextiles

SCAN HERE!

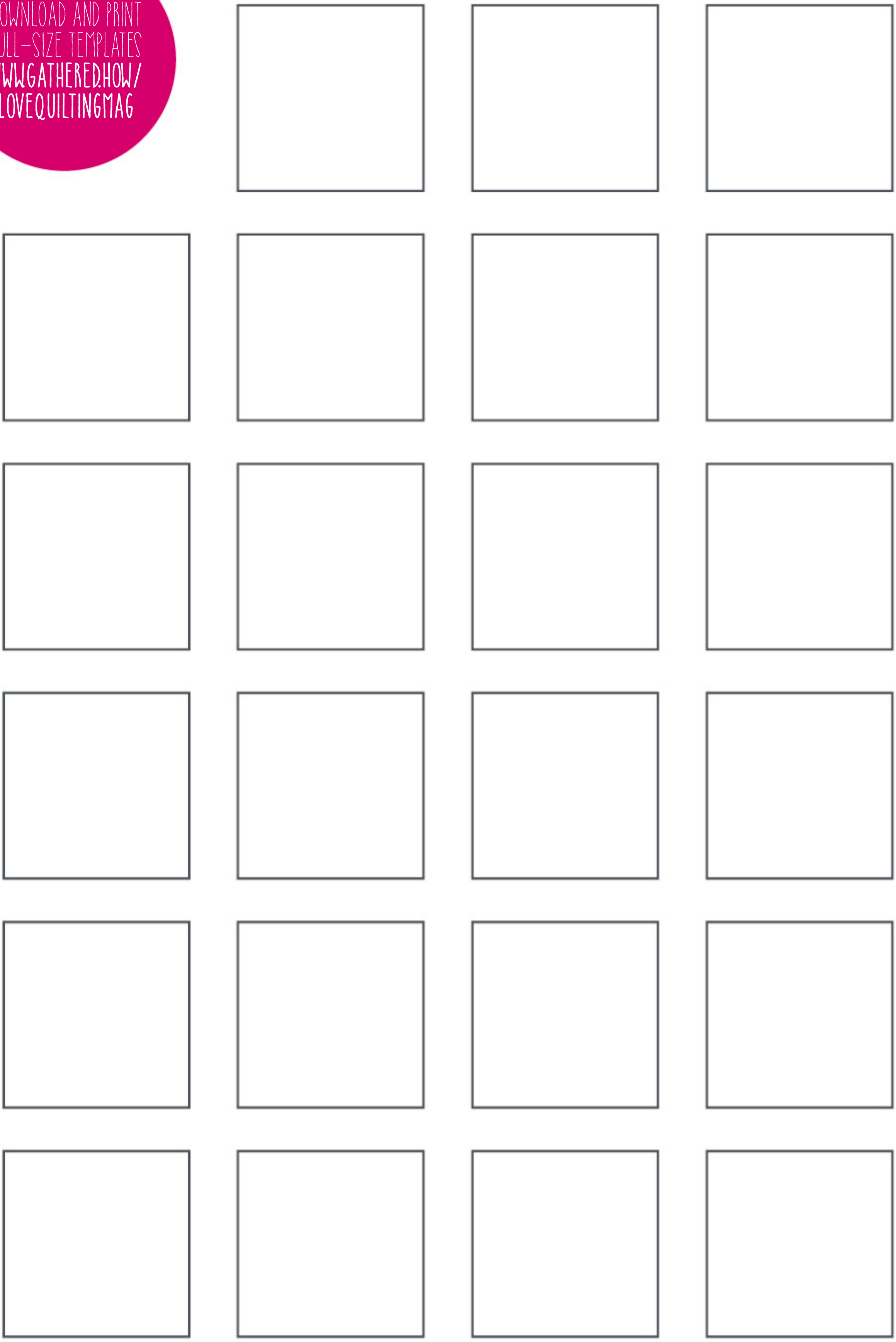
Scan the QR code here for our EPP tutorial and to catch up on the blocks so far!

EPP PARTY

Square Template

ACTUAL SIZE

DOWNLOAD AND PRINT
FULL-SIZE TEMPLATES
WWW.GATHERED.HOW/
LOVEQUILTINGMAG



Thank you for making this project from *Love Patchwork & Quilting*. The copyright for these templates belongs to the designer of the project. They work hard to create projects for you to enjoy, so please don't re-sell or distribute their work without permission. Please do not make any part of the templates or instructions available to others through your website or a third party website, or copy it multiple times without our permission. Copyright law protects creative work and unauthorised copying is illegal. We appreciate your help.

LOVE
IS
LOVE
love

DON'T MISS OUT!

Subscribe by 22nd May to get this issue sent straight to your door. See p24 for more!*

NEXT ISSUE

Issue 125 on sale
7 June 2023

MAKE IT...

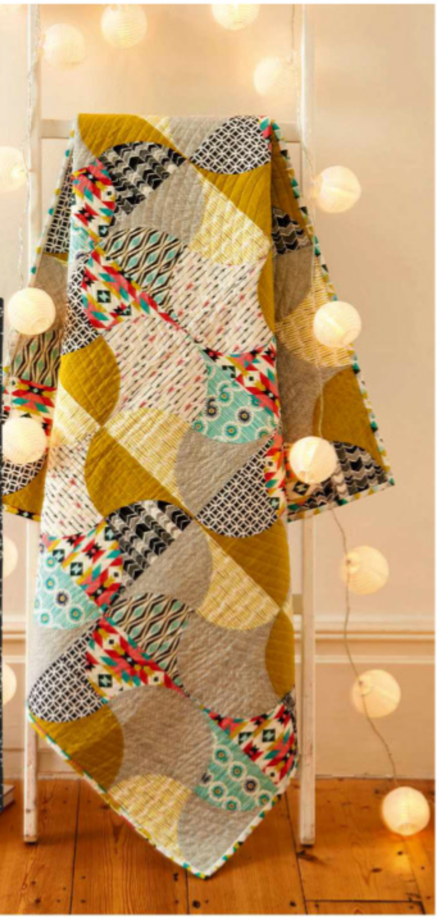
Love is Love banner by Antony Perring
Beginner rainbow quilt by Cait Lisle
Graphic hearts by Augusto García
Pride flags by Art Gallery Fabrics
FPP insects by Theo Randall
PLUS Tear-away papers for easy free-motion quilting!

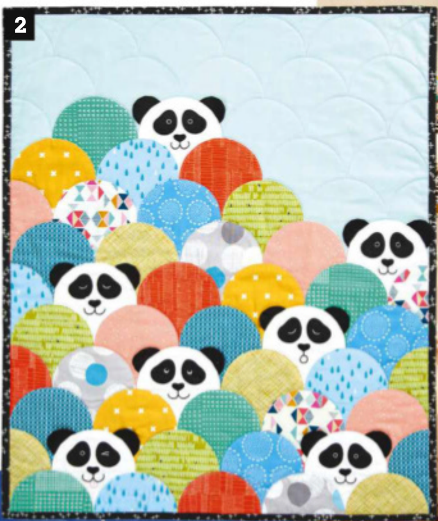
* Gift subject to change.

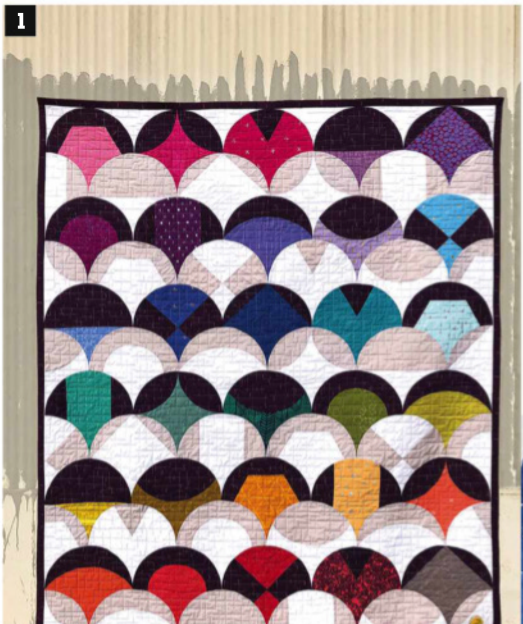
5 WAYS WITH:

Clamshells

Let this issue's template inspire you to go cute, curvy and creative – here's some inspo!







1 Pieced clammies
We couldn't pull this page together without giving credit to the Queen of Clamshells, Latifah Saafir. Her Callaloo pattern includes instructions for 10 pieced clamshell blocks, with 12 quilt layout options and a huge seven sizes! latifahsaafirstudios.com

2 Make a menagerie
Look, we *know* how adorable our Furry Friends quilt this issue is, so who are we to deprive you of even more cuteness? You can find our Panda Pop quilt over on our Etsy store, as well as our Clamshell bundle – complete with templates for pandas, French bulldogs, rabbits, owls, lions and more! TQandLPQPatternShop.Etsy.com

3 Fancy footwear
Fiona from Spunstraw has blown our clamshell fantasies out of the water with her incredible patchwork shoes! Made using half clamshells in Ruby Star Society fabrics (with soles from DIY brand SneakerKit), they really are the kicks of dreams. @ spunstraw, spunstraw.co.uk

4 Stylish Sashiko
There's something so special about tactile, chunky hand stitching and this clamshell iteration by Jacqueline of Modern Heritage Quilter is pure stylish simplicity. Use your template that came with the mag to mark a quilting pattern just like this! @modernheritagequilter

5 Supersized blocks
Clamshells, but make it chunky! Deep in the archives of *Love Patchwork & Quilting* lies this striking design by Michael Caputo. Find the pattern in issue 38 (available on Readly, Pocketmags, the *LP&Q* App and more), or be inspired to make your own.

TOP TIPS

1 THE FOIL TECHNIQUE
For appliqué clamshells like Panda Pop, use regular kitchen foil to help press the curved edge over. Simply layer the foil, pre-cut fabric and card clamshell, fold the fabric over the card curve, wrap with foil and carefully press. Et voilà, a neatly folded edge!

2 LOW AND SLOW
If you're sewing clamshells of the machine-pieced variety, take it slow and regularly stop, lower your needle and subtly adjust your machine foot while you build your curvy confidence.

3 STITCH OUTSIDE THE BOX
You don't have to use your clamshell template for just piecing! Use it to mark quilting lines too – think waves, circles and Orange Peel patterns.

6 ISSUES FROM £9.99

Try out something new this Spring with our fantastic introductory offers across our range of magazines. Enjoy 6 issues from as little as £9.99, delivered direct to your door.

Simply Crochet

6 ISSUES FOR £14.99

Simply Sewing

6 ISSUES FOR £19.99

Simply Knitting

6 ISSUES FOR £14.99

The World of Cross Stitching

6 ISSUES FOR £11.99

Love Quilting

6 ISSUES FOR £11.99

Today's Quilter

6 ISSUES FOR £11.99

The Knitter

6 ISSUES FOR £11.99

Love Embroidery

6 ISSUES FOR £11.99

6 ISSUES FOR £9.99

Gardens Illustrated

6 ISSUES FOR £9.99

Homes & Antiques

6 ISSUES FOR £9.99

6 ISSUES FOR £9.99

GREAT REASONS TO SUBSCRIBE:

- Subscriptions from **£9.99 for 6 issues**
- Continue to make great savings after your trial period
- Enjoy easy and convenient delivery direct to your door
- Never miss an issue of your favourite magazine

2 EASY WAYS TO ORDER

Visit **buysubscriptions.com/SP23HA**

Call **0330 053 8660†** quote code **SP23HA**

SCAN ME

*This offer closes on 31st May 2023 and is valid for UK delivery addresses and by direct debit only. The discounts shown are savings calculated as a percentage of the full shop price. For overseas rates visit www.buysubscriptions.com. Should the magazine ordered change in frequency; we will honour the number of issues and not the term of the subscription. You are free to cancel your subscription at any time – if you cancel within 2 weeks of receiving your penultimate issue you will pay no more than the trial rate.
We run trial offers throughout the year to give our customers an opportunity to try a new title before committing to a long-term subscription. These are introductory offers, and we reserve the right to reject or cancel any application for a trial subscription offer if the customer has previously purchased a trial offer for the same magazine or any other magazine in the Our Media portfolio. †UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) and are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). Outside of free call packages call charges from mobile phones will cost between 3p and 55p per minute. Lines are open Mon to Fri 9am – 5pm

brother
at your side

So easy, it's a breeze

AIRFLOW
3000

- Electronic jet air threading technology
- Advanced needle threader
- 2, 3 or 4 thread stitching
- Differential feed
- Quick change levers
- 5mm – 7.5mm stitch width
- Fast sewing speeds of 1,300spm
- Error LED light
- Loads of included accessories!

Introducing our fastest, easiest, electronic air threader. Simply insert your thread into the threading hole and 'whoosh' our air system guides it through the loopers for you.

With stitch speeds of 1,300spm the Airflow 3000 is the perfect partner to help you achieve the finest of finishes on knits, stretchy materials, sheer fabrics and even Lycra.

Visit our website for more details:
sewingcraft.brother.eu

BrotherSewingUK

brother